

**NIKON D600 'BLACK SPOT'
REPLACEMENT PLEDGE**



**WHY CSC SALES ARE
ON THE UP AGAIN**

Saturday 12 April 2014

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

URBAN PHOTOGRAPHY

SPECIAL

ARCHITECTURE

Take a new look at buildings with our guide to shooting **urban abstracts**

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ON TEST

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Is this the perfect lens for amateur wildlife and sports photographers?

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Amateur Photographer For everyone who loves photography

THIS week, we present a special focus on photography in urban areas. Most of us live in towns and cities, or are at least within easy reach of them. So while for many of us, getting out to the coast or into the countryside is something we have to save for the weekends, or even the holidays, urban photography is something we can do every day regardless of the weather.

With pocket-sized cameras now offering levels of quality we could only have dreamt about a couple of years ago, there's no reason to not have a camera by your side at all times, while you just have to look around to see the huge photographic potential in a host of subjects –

from the strong shapes and form of our buildings to the way in which people interact with their surroundings, as well as the range of wildlife that is increasingly sharing our urban areas with us.

So next time you moan to yourself that you don't get out enough and take pictures, why not look a little closer to home – you'll be surprised by the amount of photographic possibilities that are out there on your doorstep.



Phill Hall
Features & technique editor

NEWS, VIEWS & REVIEWS

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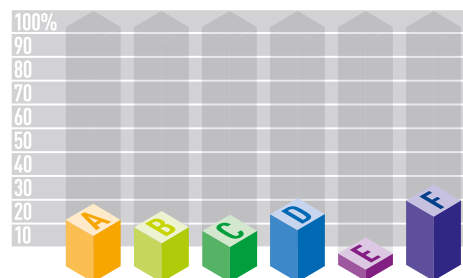
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THE AP READERS' POLL

IN AP 22 MARCH WE ASKED... As a photographer, what would you miss most about the web if it were to disappear?



YOU ANSWERED...

A Sharing your photos with friends, family and other photographers?	19%
B Enjoying the photos of others	15%
C Learning new techniques	14%
D Reading about the latest gear	21%
E Chatting in forums and on social media	4%
F None of the above	27%

THIS WEEK WE ASK... How regularly do you back-up your images?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Nikon will replace it with a new D600 or an equivalent

Next chapter in 'black spot' saga, page 6



Photographer wins complaint • Sergeant guilty of misconduct

RIGHTS VICTORY OVER 'LIVING HELL' THREAT



A POLICE sergeant who apparently threatened to arrest a photographer and delete his images has been found guilty of misconduct and taken off frontline duties.

Police chiefs carried out an internal misconduct investigation after a 12min video of the clash was recorded by the 26-year-old photographer using a mobile phone and posted on YouTube.

The photographer, who declined to be named, accused the sergeant of engaging in abusive behaviour towards him while he was trying to photograph a crash scene in Gloucester on 19 November last year (see *News*, AP 1 February).

An 86-year-old woman, who had been knocked down, later died from her injuries.

The photographer was



Under threat of arrest, the victim supplied his personal details

ordered to delete all his images or face arrest.

The policeman threatened to make his day a 'living hell' and the video appears to show him holding the photographer's camera – a Canon DSLR.

The photographer was accused of obstructing a police officer and claimed that the police cordon had been lifted at the time he took the shots, and that he was on public land.

'A full misconduct

investigation has now been completed and the complaint against this officer has been upheld,' said Gloucestershire Police in a statement.

'A written warning has been given to the officer and we apologise unreservedly to the member of the public for the way they were treated.'

The force says the officer was 'removed from front-line duties' at the start of the internal probe and 'will

now be subject to a personal development plan to ensure this doesn't happen again'.

A spokesman confirmed that the policeman remains off front-line duties.

The unnamed sergeant claimed that the road was closed at the time of the incident and that it was a 'crime scene', according to the YouTube video, which has been watched more than 40,000 times.

He said such pictures were off limits because the 'family of the person who is seriously injured doesn't know yet', and 'I don't want you putting stuff on the internet'.

However, the Gloucestershire Police statement adds: 'All officers sign an oath to serve the public with respect to all people and, while we believe our staff uphold this in the vast majority of incidents, clearly in this case the standard of behaviour fell short of what is expected.'

SNAP SHOTS

● A craze for 'no make-up selfies' raised £8m for Cancer Research UK in six days. Women, including celebrities, posted the self-portraits on social media sites. But confusion over the keyword required to send donations via text message led to thousands of pounds being sent to Unicef by mistake. It also sparked enquiries about adopting a polar bear with the World Wildlife Fund, according to media reports.

● Rare vintage prints of work by legendary Magnum war photographer Robert Capa have gone on show in London. The exhibition, featuring prints from 1943-1945, takes place at the Daniel Blau gallery, London N1 6PB. It runs until 10 May. Visit www.danielblau.com.

NIKON DSLRs USED IN TV BROADCASTS

NIKON'S D4 and D800 DSLRs are being used in live broadcasts by a new 24-hour London-based TV channel.

London Live mounted the D4 and D800 on a nine-axis robotic arm for a 'full-frame 35mm cinematic effect', according to Nikon.

Nikon UK's group marketing manager Jeremy Gilbert said: 'By working with the 24/7 TV channel we've been able to develop a cost-effective solution that allows broadcasters to operate in niche



The DSLRs give broadcasters a 'cost-effective' alternative to TV cameras

demographic markets, catering for regional broadcast requirements.'

London Live's technology director Bryn Balcombe said the cameras allow the station to provide 'fast-paced, 24-hour broadcasting without compromising the image quality for our viewers'.

Balcombe added: 'Building a television channel from scratch has given us an exciting opportunity to source the most innovative new technology and find less traditional and more cost-effective ways of doing things.'

The new TV studio is based at the Kensington offices of the *Evening Standard*.



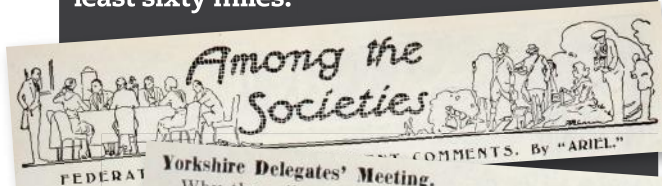
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AP
THIS
WEEK
IN...

1917

The imposition of a wartime railway tax failed to deter enthusiasts from attending the Yorkshire Photographic Union meeting in Bradford, which boasted a near-record attendance, reported AP: 'It is simply wonderful to find such enthusiasm and so much proof of the social success of the movement.' Delegates were tasked with finding a new president following the death of JW Wright from the Sheffield Society. Members unanimously voted for Fred Atkinson of Hull Photographic Society to fill the void, as he had shown 'by his regular attendance, a remarkable enthusiasm for federation work'. AP's write-up concluded: 'This is obvious when I point out that each visit usually means a railway journey of at least sixty miles.'



Yorkshire Delegates' Meeting.

Why the railway tax was imposed I am at a loss to understand, unless it was with the definite object of raising war funds, and this the Government have denied. It certainly does not deter people from travelling if there is business to be done, or the object in view is sufficiently important to call for enthusiasm. The latter phase was clearly proved at Bradford last Saturday, when the delegates of the Yorkshire Photographic Union met to elect officers for the ensuing year. This energetic federation has had many good meetings at Bradford, and I think Saturday's meeting almost reached the record for attendance. It is simply wonderful to find such enthusiasm and so much proof of the social success of the movement. As I have said, the primary business of the gathering was to find a worthy successor for the office of president, rendered vacant by the death of Mr. J. W. Wright, of the Sheffield Society. The result of the ballot clearly proved the wish of the delegates, for by an almost unanimous vote the office was offered to Mr. Fred Atkinson, of the Hull Photographic Society, a gentleman who for many years has shown, by his regular attendance, a remarkable enthusiasm for federation work. This is obvious when I point out that each visit usually means a railway journey of at least sixty miles.

Nikon is being sued by consumers after complaints about spots appearing in images (see News, AP 15 March)



Consumers get new camera if servicing fails

NIKON TO REPLACE 'BLACK SPOT' D600

NIKON has pledged to replace customers' D600 DSLRs if the firm's parts replacement service repeatedly fails to resolve a problem where black spots appear in images.

Last month, we reported that Nikon is being sued by D600 customers who have complained about unwanted spots appearing in their photographs.

The news came days after China's state television broadcaster, CCTV, reportedly slated the firm for 'selling defective products and poor customer service', according to an article in the *Financial Times* on 16 March.

In a statement, Nikon apologised for any concern and inconvenience caused, adding: 'We will continue to offer users of the D600 a special service with which cameras are inspected, cleaned, and if necessary, shutter and related components are replaced free of charge, even after the product warranty has expired.'

'However, if a number of multiple granular black spots are still noticeable in images captured with a D600, upon which the above service has been performed several times, Nikon will replace it with a new D600 or an equivalent model.'

FUJI FINDS HOME FOR X FILES



IT ALL LOOKS a bit James Bond. A series of attaché case kits featuring Fujifilm X-series cameras has gone on sale in a tie-up with luggage maker Globe-Trotter.

Heading up the range is an X-Pro1 kit, featuring a 'Yellow Lizard'-skin camera, priced £4,499.

It comes in a 16in case with 18mm, 35mm and 60mm Fujinon lenses, plus a standard handgrip, EF-X20 flash and three lens filters.

Prices start at £1,099 for an X20 kit.

The outfits have gone on sale in an exclusive deal with the upmarket London store Harrods.

CLUBNEWS

Club news from around the country

CLUB FOCUS

The newly formed Plymouth-based club has moved to a new venue. Members meet on Mondays at 7pm at The Future Inn, William Prance Road, Plymouth International Business Park, Plymouth, Devon PL6 5ZD. Visit www.clubfocusplymouth.co.uk.

SNAP SHOTS

● The National Media Museum (NMM), home to an historic collection that includes the oldest surviving negative by photography inventor Fox Talbot, denies that fresh funding cuts threaten its future. Bradford-based newspaper *The Telegraph and Argus* claimed the museum faces a 'potentially devastating £900,000 budget shortfall'. Bradford South MP Gerry Sutcliffe said: 'The future of the museum is again in jeopardy...' But a museum spokesman told AP that the cut is 'not a new budget reduction'. The spokesman refused to comment on what was discussed at a recent meeting with MPs, however.

Surge in sales follows UK crash in 2013

COMPACT SYSTEM CAMERAS STAGE COMEBACK

COMPACT system cameras (CSCs) appear to be staging a comeback.

Global shipments rose 33.7% to 217,444 units in February compared to the same month a year earlier, according to figures published by Japan's Camera & Imaging Products Association.

Commenting on the news, Japanese trade newsletter *Pen* said this was mainly due to CSCs 'gaining demand in the international market outside Japan in addition to continued strong demand at home'.

In the UK, CSC sales shot up 21% in volume and 19% in value in January and February 2014, in separate figures released by research firm GfK.

The apparent CSC renaissance comes after UK sales crashed last year.

However, GfK warns that the demise of the old Jessops in January last year, which forced the closure of 187 stores nationwide and had an immediate impact on high-street sales, has skewed the UK's year-on-year results.

CSC shipments climbed 34% in February

Richard Gregory, GfK account director for Consumer Electronics, told AP: 'We feel this is still down to the comparison with this time last year when Jessops paused their trading, but also getting away from the time when there was significant CSC promotion activity...'

'So, we will need to wait until May time before we know that there are positive trends appearing.'

The new Jessops, under entrepreneur Peter Jones, is yet to release its first-year trading figures.

The first Jessops store reopened on 28 March 2013.



MODEL SHOWN IS FOR ILLUSTRATION PURPOSES ONLY



'JUNE' DEBUT FOR PANASONIC 15MM F/1.7

PANASONIC has announced that its new high-speed micro four thirds lens will go on sale in June.

The H-X015 Leica DG Summilux 15mm f/1.7 Asph offers an angle of view equivalent to 30mm on full frame, in a compact and lightweight metal body.

Situated near the front of the lens is an aperture ring, and further back is an AF/MF switch.

The lens is built from nine elements in seven groups and includes three aspherical lenses to help suppress spherical aberration and distortion. It features Nano Surface Coating to minimise reflections.

The focusing system has been reworked with a new stepping motor designed to make the action smoother, quieter and faster.

The lens will cost £549.99 when it goes on sale in early June, in black or silver.

It will also be available as part of a kit with the Lumix DMC-GM1, priced £999.99.

WANTED: BUYERS FOR KODAK'S FIRST CSC

THE FIRST Kodak-branded compact system camera – the PixPro S-1 – was showcased at Warner Bros Studios in Hertfordshire, in a room once used as an underwater set for Harry Potter movies.

The makers of Kodak's new flagship model are not JK Rowling but JK Imaging – a US firm that may wish it could have conjured some Harry Potter magic itself, as news broke that the S-1 had failed to win interest from European retailers.

The interchangeable-lens camera – which was scheduled to hit the UK high street in April – is set to play a role in the historic camera brand's bid to rise from the ashes after emerging from Chapter 11 bankruptcy in the US last year.

However, in a former film set

lined with vintage Kodak posters and pictures – serving as an apt reminder of the firm's glory days (one featured the famous Brownie) – it emerged that no UK retailer is interested in selling the camera.

JK Imaging, which signed a 'multi-year' licensing deal with Kodak more than a year ago, has targeted the S-1 only at large high-street retailers such as Tesco and Argos and not specialist camera shops like Jessops.

But, as the camera market suffers, these chains have, so far, seemed reluctant to snap it up.

'The plan is not to release [the S-1] in Europe unless there is strong demand for it,' said Greg Connell, JK Imaging's executive European account manager.

'We can list it on our website, launch it and sell it but there is no retailer that has expressed such an interest in it that we felt we must bring this into Europe.'

'It has not been selected by any retailer in the UK at this stage. That doesn't mean you can't buy it... We will put it on our own web shop.'

The S1 will be available globally via a new Kodak product website, though this is currently still at the 'beta' stage and is not likely to be ready for two to three months.



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Looking for 'worst imaginable'



HUNT ON FOR 'TRULY TERRIBLE' HOLIDAY PICS

A COMPETITION to find 'truly terrible' shots from amateur holiday photographers has been launched by travel website CheapHolidayLand.com.

The organisers say they are looking for the very worst holiday photographs imaginable, from mistimed shots of children coming off water slides to pictures ruined by shadows.

Images can be submitted on another woeful holiday photographer's behalf, though the competition does require the photographer's permission.

Steve Barnes from CheapHolidayLand.com said: 'We've all taken bad holiday photos at some point and while the odd one or two can



be forgiven, if it's the whole lot then you're left without any memories of your break.'

In an effort to help the unlucky winner onto better things, first prize for the competition is a Samsung WB250F compact camera.

To enter, email images to worstphotographer@cheapholidayland.com. Closing date is 30 May 2014.

CSCs ENTER INFLATION MEASURE

CAMERAS with interchangeable lenses have entered the list of goods and services used to measure inflation because their share of the market has risen as smartphones hit compact sales.

Commenting on the addition, which is part of a review of the Consumer Prices Index (CPI), the Office for National Statistics (ONS) said that interchangeable-lens cameras 'represent a significant and growing market'.

Since 2004, only compact digital cameras have formed part of the basket of goods used to calculate the CPI.

The ONS adds: 'With the decrease in purchases of traditional compact digital cameras, they now make up about half of consumer spending on cameras.'

The move chimes with a report published by AP last year that interchangeable-lens cameras were, for the first time, set to make up more than half the value of digital cameras shipped in any one year, according to Futuresource Consulting.

Further growth is expected as smartphone users pursue photography as a serious hobby and splash out on camera kit.



SNAP SHOTS

● Camera collectors from around the world will descend on Westminster for the annual Photographica event on 18 May. The Photographic Collectors Club of Great Britain promises visitors 135 tables for buying, selling and swapping classic and antique models. Early digital, 'modern classics', plus lenses, film and accessories are expected at the show, which takes place at the Royal Horticultural Society's Lindley Hall, London SW1P 2PB. Entry costs £5. For details call 01684 594 526.

● Most US residents suffer from 'compulsive gadget hoarding', says a survey by uSell.com, a second-hand kit website. The poll of 1,000 Americans found that 68% had kept an old gadget for at least two years without using it, while 70% have 'multiple old gadgets' at home that they hadn't used for the previous three months. However, only 25% admitted to a 'gadget-hoarding' problem.

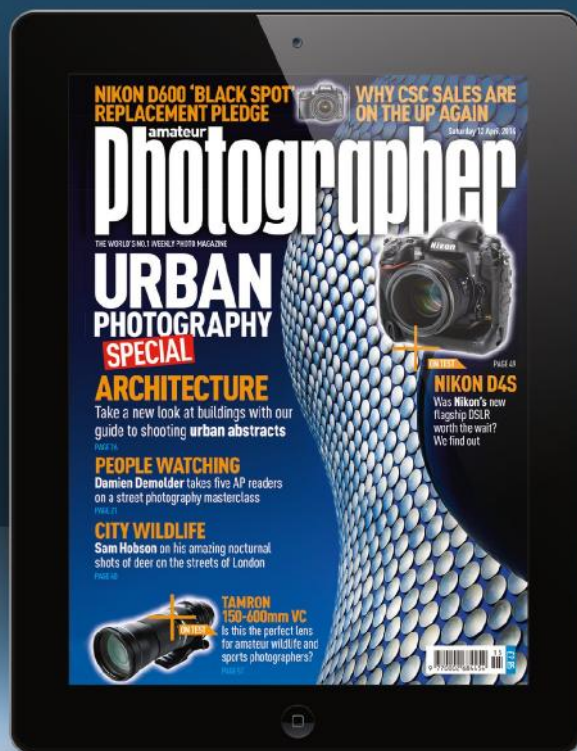
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Sony Alpha Centres of Excellence

Richard Sibley speaks to **Tony Stent**, director of **Camera World**, about his store's relationship with Sony

BASED in the bustling centre of the capital city, Camera World's busy London store is fully stocked with the latest range of award-winning Sony cameras, as well as a good complement of lenses and accessories.

Camera World's director, Tony Stent, told me that members of the Sony team visit the store a few times each month to train staff on the company's latest products and camera features. 'This means that our knowledgeable staff can ask the right questions to ensure that the customers purchase the right camera or lens. For example, we are often asked, "Should I buy the Alpha 7 or 7R?"' said Tony.

Along with these two models, Sony's Cyber-shot DSC-RX100 II continues to be among the store's best-selling cameras, and Tony describes the full-frame Cyber-shot DSC-RX1 as 'something special'.

'The larger sensors produce better results, which is opening up a whole new world for photographers,' he says. 'And the colours produced by Sony compacts and bridge cameras, such as the Cyber-shot DSC-HX500 and Cyber-shot DSC-HX300, really stand out from the crowd.'

To find out more about Camera World, go to www.cameraworld.co.uk or visit its branches in London and Chelmsford.



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AP hands-on

Sigma dp2 Quattro

The **Sigma dp2 Quattro** has turned many heads with its radical design, which incorporates the manufacturer's new Foveon sensor. **Michael Topham** takes a first look at the latest model in Sigma's dp series

THERE has been a lot of emphasis on camera design in recent years. This has helped to revitalise the camera market by providing a wide range of designs from which photographers can choose. However, few could have predicted the direction Sigma would take with its new-generation dp series.

THE DP RANGE

We'll come onto the elongated design later, but first let's look at the dp range. The dp2 Quattro is one of three models in a range of fixed-lens compacts, slotting in between the dp1 Quattro and the dp3 Quattro. As with Sigma's existing Merrill range, the key difference between each camera is the lens. Whereas the dp2's 30mm fixed lens offers a field of view that is equivalent to 45mm, the dp1's 19mm lens squeezes more in the frame, equivalent to 28mm, while the dp3's 50mm lens is equivalent to 75mm.

Each model will use the company's latest APS-C Foveon X3 Quattro sensor – a new variation of the multi-layer sensor we've seen before. Designed to capture colour vertically, recording hue, value and chroma accurately and completely for every pixel, the new sensor samples 19.6 million pixels of

AT A GLANCE

- 29-million-pixel resolution (3:2 aspect ratio)
- APS-C-type (23.5x15.7mm) CMOS sensor
- TRUE III processor
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- 9-point AF
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- Price and availability to be confirmed

data on its top layer and 4.9 million pixels on the two layers beneath. This should speed up processing, improve noise characteristics and, it has been alleged, offer a 30% improvement in resolution.

BUILD

The motive for the obscure design is to provide a more substantial handgrip and allow the camera to accept a larger battery to improve battery life. Due to our mock-up sample not being operational, we can't comment on performance. However, it did provide us with an impression of what we can expect from its handling. The body felt slimmer than expected and the first obvious omission is the lack of a rubber grip to give it a tactile feel. The lens naturally lends itself to being supported by the left hand and in that respect it is rather similar to holding a DSLR, albeit

The elongated design of the new dp2 is unlike any Sigma fixed-lens compact we've seen before

not as comfortable. Holding the camera in this way makes you want to lift it up to your eye, and rather than composing via the dp2's 3in, 920,000-dot screen, it needs an optical viewfinder – an accessory that Sigma will offer, but the price is yet to be confirmed.

IN USE

Operation of the camera feels as if it could be let down by the positioning of buttons, and we have yet to find out why there is no dedicated mode dial and only two dials on the top-plate to control aperture and shutter speed. Based on our brief handling experience, the build quality of the dp2 Quattro is not as rigid as we'd hoped for and it certainly looks to have its work cut out if it is to challenge its closest fixed-lens compact rivals. We expect the Sigma dp2 Quattro to excel in its image quality, but we'll have to wait for our review sample to find out whether this is the case.

Availability and price are yet to be confirmed, but it should cost the same as the Sigma dp2 Merrill (£799). **AP**



The 30mm fixed lens protrudes far from the body

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

Posing for Posterity: Royal Indian Portraits

By Pramod Kumar KG.

IB Tauris, £35, hardback, 240 pages,
ISBN: 978-1-780-76249-4

IN THIS fascinating compendium of photography in the royal courts of India, Pramod Kumar's incisive scholarship dissects the ways in which the royal portraits were constructed. Most interesting is the paint retouching, a lengthy process that added vivid, intricate colours to the photographically primitive images (and got the official court artists back into a job, presumably to their immense relief). This is just a taste of the many discoveries that await within. The book communicates so much about the customs of 19th and 20th-century Indian court culture, and there are a fair few surprises on the way. It's not as ostentatious as you might believe – many maharajas favoured rather simple, plain dress – or as ruthlessly patriarchal as you might expect. There's much more to discover.

Amateur
Photographer
★★★★★



You Ain't Seen Nothing Yet: Music and Photography

By Rein Deslé. Lannoo, £30, paperback, 216 pages, ISBN 978-9-401-40954-4

MUSIC and photography share a rich and fruitful history, and as such it's disappointing that this rather superficial book on the subject doesn't do a little more to explore it. It's hard not to constantly want more from it. The book's cover shot of the White Stripes in their trademark white, red and black (and has a group ever co-opted a photographic colour scheme so successfully?) is namechecked a fair bit, but we never hear any more about it, other than vague mentions of how good it is, even in the segment of the book devoted to its photographer, Dean Chalkley. It's frustrating. The book gets a lot better when it distances itself from fawning over the music industry – the best chapter doesn't feature any stars at all, comprising three fascinating projects on the idiosyncrasies of music fan culture.

The book is promoted as being the first



© DANIEL COHEN

BOOK

in the world with a 'free Spotify soundscape' (a playlist). First track on it? The White Stripes' *Seven Nation Army*. That's just rubbing it in.



From the Road Again

11 April-7 June. Eleven, 11 Eccleston Street, London SW1W 9LX. Tel: 0207 823 5540. Website: www.elevenfineart.com. Open Tue, Wed and Fri 11am-6pm, Thu 11am-7pm, Sat 11am-4pm. Admission free

WHAT'S better than an exhibition from a landscape photographer? An exhibition from nine landscape photographers, obviously. Rob Carter, Harry Cory Wright, Gerry Fox, Rick Giles, Jonathan Glynn-Smith, Jane Hilton, Dede Johnston, Peter Newman and David Yarrow all come together to make an exhibition at Eleven that reflects the boundless creativity and variety possible in landscape photography.

As you'd expect from nine different individuals, the range of approaches, techniques and subjects is enormous. Rick Giles explores the relationship between man and the environment, giving a worn subject fresh bite with stark sights such as fire tearing across an arid landscape. Elsewhere,

EXHIBITION



© JANE HILTON

Jane Hilton plays documentarian with Dead Eagle Trail, capturing the plains that make up cowboy country in the United States. I could go on – suffice to say, there's a wealth of talent on show here.

www.prisonphotography.org



PRISONS were in the headlines once again not too long ago, following the reaction to Justice Secretary Chris Grayling's

decision to ban inmates from receiving books. Every time a prison story makes the nationals, it's hard not to get caught up thinking about the peculiar organism that is imprisonment culture. It's something that Pete Brook, curator of Prison Photography, is passionate about exploring and exposing. Brook is no photographer himself; he acts as both curator and interviewer, digging up photographic projects that relate to the prison system with impressive regularity. Spellbinding and illuminating.

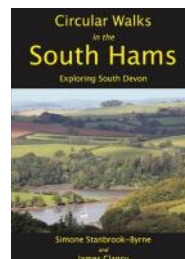
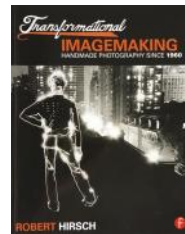


CONDENSED READING

A round-up of the latest photography books on the market



● **UNDECLARED: INTERIORS & PEOPLE OF ISTANBUL** by James Hughes, £21.44 As the rapidly growing city of Istanbul continues to expand, its rich historic past is becoming ever more eroded. At least, this is the view of photographer James Hughes, who took to capturing some of the rapidly disappearing cultural aspects of the increasingly gentrified city. First he looks at interiors, then at people. The success of the latter half largely depends on how you feel about the ethics of making the homeless into a photography project. ● **TRANSFORMATIONAL IMAGEMAKING: HANDMADE PHOTOGRAPHY SINCE 1960** by



Robert Hirsch, £28.99 A lengthy compilation of discourse and opinions, *Transformational Imagemaking* provides a wealth of analysis of the ways in which photographs have been transformed at the hands of artists, whether by painting over a picture or boldly blending the worlds of analogue and digital. These galleries and essays throw a spotlight on a huge range of challenging artists. It's a great book to just pick up and browse. ● **CIRCULAR WALKS IN THE SOUTH HAMS: EXPLORING SOUTH DEVON** by Simone Stanbrook-Byrne and James Clancy, £6.99 Few things are photographed with such dedication, zeal and consistency as the English countryside. If you can't get enough of shooting landscapes, but aren't always sure where to go to get the best shots, this is a useful, well-priced guide to pick up. It explores Devon's South Hams, the southernmost district of the county that features many of the idyllic views Devon is famed for.

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NOT JUST ANY OLD WEDDING PHOTOGRAPHER

I was particularly interested in David Clark's article on E Chambré Hardman (*Icons of Photography*, AP 22 March). Although he 'retired' in 1966, Hardman continued to run his business from his home and studio in Rodney Street, Liverpool, for a number of years afterwards. I know this, because in 1973 Hardman was our wedding photographer.

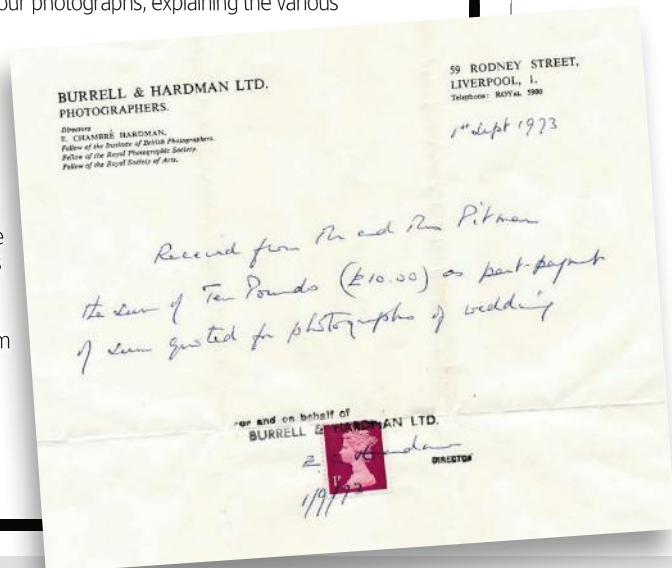
We were getting married in Liverpool and my then fiancée and I were on the lookout for a no-frills photographer who would keep costs to a minimum.

Burrell & Hardman on Rodney Street fitted the bill and, on the appointed day, an elderly photographer turned up with his Rolleiflex and painstakingly took the usual wedding shots. When we visited the studio to collect our prints, my wife commented on the photographs hanging in the reception room and suggested they were there for decoration – we did not connect them with the photographer! Hardman went through each of our photographs, explaining the various techniques he had used to achieve the results he had wanted. We paid our money (about £15, I think) and left with ten 8x6 prints in a little folder protected by a brown cardboard sleeve (in which they remained for years).

It was many years later that we discovered that our photographs had been taken by such a distinguished photographer. The photographs are now in an album and are highly valued.

Steve Pitman, West Yorkshire

What a great story, Steve –
Nigel Atherton, Group Editor



What The Duck



PINHOLE EXPERIMENT

When, in 1855, James Clerk Maxwell proposed the making of a colour image using black-sensitive plates, his experiments started the development of colour film and prints as we know them today. It took some time before a way of capturing the image in a form that could be handled was established, but this was carried out by people who were obsessed with more than the image alone.

Dyed-in-the-wool experimenters, of which I am certainly one (I started by developing my first film aged 11, 83 years after Maxwell's proposal), can always find something photographic to interest them. You may like to see the result from my latest plaything. The photograph (above) was made with a three-hole pinhole, fitted to the body cap of an EOS digital camera. Each hole is covered with a strip of colour filter: red, green and blue. The resulting image is interesting. As Maxwell reasoned, and Newton before him, white light can be split into all the colours of the rainbow. White light transmitted through the three coloured pinholes used here reveals yellow, which proves the point.

The camera was handheld at 1/125sec at ISO 3200. The 'decisive moment' brigade will of course think I've wasted my time. And though I did use Photoshop, it was only to crop and frame with a three-pixel border!

Clifford Brown, Somerset

You certainly haven't wasted your time, Clifford. I've experimented with tri-colour photography in the past, but by simply stacking three exposures together. However, your technique is much more interesting and the result much more intriguing. I'll definitely be trying it myself – Phil Hall, Features & Technique Editor

CHANGE FROM WITHIN

Keith Longmore said he felt like giving up on photography and photography clubs due to the way competitions are judged (*Letters*, AP 15 March). There is one way he could go about making a change, and it wouldn't mean having to leave a club

and/or photography. He could become a committee member and alter the way clubs are run from within. It would take effort, as he'd probably be up against those who are the crux of the problem. However, with time, he might be able to make it a fairer club – one in which novice members are encouraged by competing against their own experience group, while those who are more advanced can compete against theirs.

Jim Ormiston, Dunbartonshire

CLASH OF THE CULTURES

Chris Gatcum's image appraisals are always illuminating, but I must take issue with his assessment of Chris Frankland's 'Triangles' in AP 8 March. Chris rightly states that 'our eye travels more quickly downhill than uphill', so to improve the image he reverses it from left to right. The result is clearly much better but only because we read from left to right. AP readers in, say, some Islamic countries and Israel, where they read from right to left, will find that, in this instance, the advice does not apply and they would probably be happier with the original image – reading from right to left will give them the desired 'slower uphill journey'. Sometimes, the interpretation of a photograph depends on our cultural orientation, and this means that rules cannot always be applied universally.

George Demetri, London

You're quite right, George – cultural orientation can play a key role in how

we 'read' an image and whether a composition works or not. The 'direction' in which we read an image is something I've noted in several other appraisals, but this is not one of them. As you say, flipping the photograph in question only improves the composition for those who read from left to right – Chris Gatcum

WHY BUY?

I'm glad to see there is life after Damien Demolder, but will you please answer an honest question, viz. why should any photographer using exclusively film cameras buy *Amateur Photographer*?

G Martin

There is plenty in AP that should appeal to users of all types of camera. Great photography, and the stories behind the pictures, can be appreciated by everyone, and much of the shooting advice is universal. Some of the techniques are digital-specific but that's because over 90% of photographers are now shooting digitally. Obviously there are no film cameras to review any more, but we do write about old analogue equipment and processes from time to time and will continue to do so. But if you're looking for a magazine that's exclusively about film-based images, techniques and equipment, I'm afraid you'll have to look elsewhere – Nigel Atherton, Group Editor



OPTICAL VS ELECTRONIC

In the comparison between the Fujifilm X-T1 and the Nikon Df (AP 29 March), the conclusion about which viewfinder type to choose stated: 'How photographers use their cameras is the biggest factor in deciding whether they should opt for an electronic or optical viewfinder.'

For many, that may be true, but I have a medical condition that makes using an EVF absolutely impossible – it makes me sick and dizzy. I had a look at both these cameras at the Photography Show recently, and the X-T1 is much better-designed camera for a photographer – the

Df appears to have been designed by a committee, with no rhyme nor reason as to why so many dials and buttons have been stuck on in so many places without regard to the picture-making process. However, the X-T1's EVF again made me feel ill, whereas using the Nikon's optical viewfinder was a lovely experience. Mind you, both are better than the Panasonic Lumix DMC-GH4, which managed to meld confusing controls with a (literally, for me) nauseating viewfinder.

So please remember, the choice between viewfinder technologies just doesn't exist for some people!

Nick Roberts, via email

I always used to hate EVFs but they've got a lot better and, since the invention of focus peaking, I now find it much easier to achieve critical focus than with my unreliable eyesight alone. There are pros and cons for each type of viewfinder, as Mike pointed out in his review – Nigel Atherton, Group Editor

BACK CHAT

AP reader John Gilbey considers the unexpected benefits of the stored Exif data in our digital images

WHEN I was young – a brief interlude sometime between the last ice age and the arrival of colour television – my local camera shop kept a modest display of useful notebooks on the counter. Impressively priced at 4s 6d (22.5p), which would buy you a packet of developer in those days, they contained 50 or so pages, each ruled into 24 or 36 lines, with elegantly coloured columns denoting date, time, aperture, shutter speed, flash (yes/no), subject and location.

More organised photographers than myself used these journals to record in sumptuous detail the journey through their photographic life, allowing them in a moment to find a favourite image, the date of an excursion, or to diagnose why the image rendered from frame 27 looks more like Impressionist art than a portrait of next door's cat. My own notes were hastily scribbled in pencil on the heavy paper spine of the negative filing sheet, or crudely daubed with a marker pen on the Kodak-yellow boxes sent by friends at PO Box 64. I never managed to index my growing collection to my satisfaction.

Digital photography came as a revelation. Not necessarily for the quality, which in my view is only now beginning to live up to the hype, but for the delight of the additional data held within the file format. Exif (EXchangeable Image File) data holds all the information those 1960s notebooks aspired to – and much, much more. With the right camera, GPS data is embedded in each photo so that you will never again wonder where it was taken, the precise focal length of the zoom lens at the moment of exposure will answer other questions, as will the date and time – to the nearest 1/100sec.

Useful stuff, but why am I so excited about this? In this country we have a long and noble tradition of amateur naturalists gathering detailed information about the passage of the seasons: the migration and nesting of birds, dates of emergence for the leaves and flowers of particular plants, the dates when snow finally disappeared from mountain peaks. Recent research into environmental change has used these superb sources extensively, but while important, they don't form a complete picture of times past. The records are precious but often sparse – based on enthusiasm rather than necessity – and they rarely follow a standard format.

Today, we capture a mind-boggling volume of data about our everyday lives. Around the edges of our chosen subjects there are plants in flower, weather conditions are visible and all manner of contextual information about the environment is inadvertently captured – all of it stored with the matching Exif data confirming when and where the image was taken. For the environment researchers of the future, these sets of data could be extremely important as detailed, wide-ranging records of our – rapidly changing – world. Guard your digital image files carefully – they may be even more important than you think.

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PHOTO INSIGHT



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book **Paper Negative Photography** is available from www.blurb.com, price £15

When taking his son for photography practice, Andrew Sanderson couldn't resist grabbing a shot. He tells us how composition is an art of seeing

THIS picture is of my son, Will. He is studying photography at college and one of his projects was to photograph buildings and reflections. I decided to go to Sheffield and walk around with him to see if I could suggest any shots he might have overlooked.

We covered quite a bit of the city centre during our two-hour ramble, and I discovered some really interesting architecture and locations that I intend to go back and photograph on large format. Will is a bit of a free spirit and was quite happy to wander off and find his own pictures. He stopped for a rest and looked up at this building, which is known locally as the 'cheesegrater', with its entire surface covered in metal sheets set at odd angles. As soon as he stopped, I knew there was a shot.

I asked Will to stay exactly as he was, and composed the shot vertically to emphasise the scale. I liked the fact that he is silhouetted against the lit building in the background. The strong black verticals of the building behind him lead the eye up the frame, while the simple understated lines of the lit building lead the eye to the right. The angled panels then draw the eye back down, while echoing the angle of the stair rail in front of Will. He is leaning back, mirroring the angle of the stair rail.

All this can be seen when the image is studied, but I didn't see the picture as clinically as this at the time. Composition can be studied, talked about and planned, but it has to happen instinctively when you are out shooting. The strength of the forms, and the positions of the shapes and the

tones, need to be felt – the photographer has to just know when things feel right and shoot accordingly.

I think compositional instinct is something you get better at, but at the same time you do need to have it in you to start with. Some people have got it and some people haven't, but it's hard to quantify. You also have to

'Composition can be studied, talked about and planned, but it has to happen instinctively when you are out shooting'

remember that not everyone is going to see things in the same way. I met a local businessman recently to show him some of my work and he just couldn't see anything in it at all. He had a different visual ability and didn't think in the same way as I do.

I call this image an 'exercise in seeing', which is something I apply to just about everything I take. You can't rely on technique alone and you can't rely on just equipment. There's a lot said about the art of composition, but when you're out in the field you often don't have the time to compose an image. When you're looking for a subject, sometimes you just have to act fast and then afterwards see if the lines work in a certain

way. It's more intuitive than mathematics and angles – it's about shapes, and you get a feel for it.

I shot this image on a Canon PowerShot G12, which was the camera I happened to have with me at the time. I often keep a digital camera to hand just as a way of recording ideas or locations, with a view to going back and shooting them again. This shot happened to work well digitally and I was pleased with the result. However, I rarely use a digital image because there's usually something about digital photographs that I don't like, be it the tonality, the contrast or the highlights being blown out.

There is also the fact that you sometimes have to react very quickly. When I'm doing street photography I always use film, and I really dislike the delay you get with digital cameras, especially compacts. You can always tell when your shots have missed. Even if it's just a picture of people talking, or a few of your friends at a party, they will have their eyes closed or their mouths half-open because of the second-and-a-half delay. I like the instant action you get with a film camera – you press it and you know exactly the moment that it goes off.

Fortunately, with this shot timing wasn't a factor as I had the luxury of my son staying still for as long as I needed him to. Often, though, an opportunity arises very quickly, leaving you no time to consult your diagrams of what constitutes an ideal composition. In these situations, you have to rely on your instinct. Reading about composition will only take you so far, but looking at a lot of great photography and paintings will teach you much more. **AP**

Andrew Sanderson was talking to Jon Stapley



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– Pixel magazine, issue no. 90

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LEARN
FROM THE
EXPERTS

Light, streets and people

The Amateur Photographer Masterclass with **Damien Demolder**

The streets around London's South Bank were paved with golden opportunities as **Damien Demolder** shared his seeing and shooting techniques with five AP readers for this street photography *Masterclass*

THE GREAT thing about street photography is that everyone has ideal locations close by. While those who live in Essex or Kent may not have easy access to the rolling hills and mountains that often help to make landscapes exciting, every photographer, no matter where he or she lives, has perfect street photography settings right on the doorstep. You don't have to travel to Bangkok or Paris, or even London, as any village, town or city provides the required mix of architectural details, light and people for street photography.

For this *Masterclass*, I took five AP

readers on a very short circuit around the AP office in London to see what we could find to produce exciting images. There are endless famous sites within easy reach, but I wanted to avoid the obvious. We found our inspiration in simple but intriguing splashes of light as they interacted with the people and buildings in the area – just as you can in any town or city in the world. Although we hardly travelled any distance at all, the journey took us all day because we worked hard to notice opportunities and we took the time to perfect the way we were capturing them.



Your AP expert...
Damien Demolder

Damien is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including seven years as Editor of *Amateur Photographer*. Damien uses a range of equipment, from wooden plate cameras to DSLRs, and is a fan of the emerging compact system camera. While he specialises in street photography, he also shoots portraits, landscapes, architecture, wildlife and weddings.
www.damiendemolder.com

Rachael's abstract shot was taken in a narrow channel of light between two buildings

About the readers

Tim Allen



Not one for sitting around waiting for a landscape to happen, Tim likes the action of the street and likes to travel light. 'I've bought lots of kit, and sold lots of kit', he says, and settled on the Fujifilm X100 for this *Masterclass*.

Stephen Birch



Stephen wanted to get more engagement in his street work by finding out how to get closer to the subject. 'Street photography fits well with my job,' he says. 'I can often pop out at lunchtime with my Olympus OM-D E-M5, and I shoot on my way to work'.

Gagan Singh Sadana



Only serious about his photography since January, Gagan aims to come away with one good shot from every expedition, often arranging work meetings in London so he can do some shooting at the same time. 'I want to find out, though, what a good street picture really is,' he says. Gagan used a Nikon D3100 for the class.

Rachael Talibart



No stranger to admiring street pictures of others, Rachael is new to shooting them herself. 'Your tip of finding a spot and waiting for the shot is one I am definitely going to use from now on,' she says. Rachael used a Fujifilm X-E1.

Nic Yates



With two children, Nic says he doesn't have the time needed to shoot meaningful landscapes, and prefers the immediacy of street work. Taking photography seriously for only two years, Nic wanted to learn how to get his Canon EOS 600D closer to people for his pictures.



London's South Bank

Location

We restricted this *Masterclass* to a very small geographic area, starting at Tate Modern, and circling via the back streets to Borough Market and back again along the river over the course of four hours. When shooting street pictures, we don't need to be rushing from A to B, and should take our time to sniff out all the great opportunities from every corner and every interesting patch of light. This area of London is full of character and packed with first-class locations for brilliant shots. The same is true of the whole stretch of the south and north banks of the river, and although we stayed very close to Tate Modern there are endless opportunities in all directions.

Getting there

The closest Tube stations to this area are Southwark, Waterloo, London Bridge, and Blackfriars on the other side of the river. There isn't a 'best' time of day, or time of year, as the area yields perfect conditions during every hour of every day – and in any weather.

Exposing in direct sunlight

This *Masterclass* was blessed with a bright and sunny day, with blue skies and wispy white clouds. The early March sun sat low in the sky, creating long shadows and wonderful rivers of golden light – perfect conditions, in fact, for some drama.

Before we could start being too creative, though, we needed to practise how we'd use these beams, and how to control exposure as people walked through them. Lining up an interesting background, in this case the side of the Tate Modern (see above), we tested how our camera meters would react as people lit up when they passed through a beam of light that had found its way between two tower blocks.

We discovered that the cameras paid too much attention to the dark background, lightening the exposure to render the detail in the side of the building but at the same time allowing the details of the passers-by to burn out to white. Using exposure compensation, I showed the group how to take control of the camera and how to make our subjects the right brightness, while allowing the background to darken off.

'This showed me how to pay more attention to the light,' said Nic, 'and although I'd used exposure compensation before, I'd never have thought to have used it to such extremes.'

This is a critical skill to have on a high-contrast day. You have to see how your camera's meter will interpret the scene, and then take control of how the exposure is made – intervening to ensure the exposure is correct for the part of the scene you want people to look at first.

Finding passages of light

We worked for a while between two tall buildings, in a narrow channel where the low sun was being controlled by architectural features. We spent some time just watching how the sun was illuminating people as they walked through the scene and we noticed how dramatic the tonal differences were. The sun was picking out arms, legs, faces and body shapes with an attractive rim-lighting effect. We positioned ourselves, like snipers, and waited for interesting-looking people to pass through the scene. Using what we'd learned earlier about exposure, we made the most of the dark shadows and metered for the highlights the sun was creating. The setting was amazingly graphic, and we aimed to use its simplicity to emphasise the roundness of the humans in the scene.

It took some time to get the right people in the shot, coinciding with when the sun was shining and there were no distracting elements in the background, but having already discussed what we wanted we just waited until it all came together. Gagan's shot of the man in a white shirt (right) works perfectly. The man's shadow sits very neatly within the beam of sunshine on the paving and there is enough light on his shoulders, head and arms to lift him very clearly from the dark background. It is exactly what we were looking for.

Rachael successfully tried a different view of the same elements, and came up with a very exciting abstract (see page 21).



© GAGAN SINGH SADANA

Working with shadows

After working with the powerful beam of light channelled between the pillars, we advanced to produce even simpler images that included only the shadows of people on the ground. With a clear sky and a low hard sun, the shadows were long and dramatic, but more importantly, clear and well defined.

We spotted a couple chatting on a smoke break outside an office, and noted the dramatic silhouettes made by the girl's amazing stilettos against the bright glare of the sun on the paving (left). The couple kept moving as they chatted and we had to time our shots carefully to capture clean outlines that would make it clear in a split second what the pictures depicted. Cutting out the people, for the most part, we concentrated on the shadows on the ground with the legs and feet included for reality.

Although this is far from an action shot in the traditional sense, the timing of the shutter is critical to the success of the image. To make it obvious at first glance that we are looking at two people, and not one wide tangled mess, it was essential to have good separation between the two distinct shadows.

I like this shot by Stephen as it has that separation very clearly, but we also get to enjoy the added element of their feet appearing to echo each other as they do that awkward little flirtatious dance people sometimes do when they chat.

Kit choices

Although the group used a mixture of DSLRs and compact system cameras for this *Masterclass*, the general rule for street equipment is 'the smaller, the better'. There are three reasons for this: first, you don't want to stand out as a photographer; second, you don't want to carry a load of heavy gear all day; and third, small cameras look less professional to the public, and thus less threatening if your subject does spot you taking his or her picture.

For lenses, I like to 'keep it real', with focal lengths that sit between 30mm and 75mm, so the camera captures something similar to what we see with our eyes.



© STEPHEN BIRCH



© NIC RATES

Low angles for a simple background

The walkways along the Thames are constantly busy, and it can be difficult to create an uncluttered shot in which the area we want the viewer to look at is obvious and clear. The trick is to find as plain a background as possible, and to find a view we can appreciate and look at that doesn't overpower the subjects.

Shooting with the north bank of the Thames as a backdrop is a great option, but the busy architecture of the shoreline can visually swallow even the most distinctive subject. To include that architecture, but in a way that doesn't take away from our subjects, we tried shooting from a low

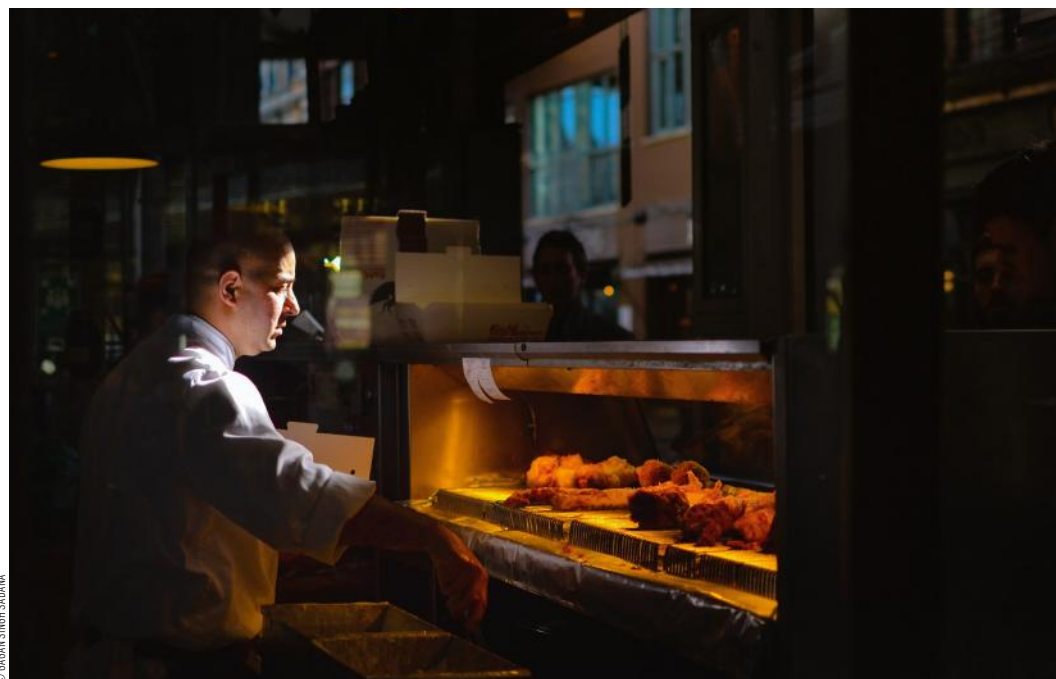
viewpoint with cameras aiming upwards. In this way, we could place the people against the plain-blue sky and make them stand proud and well above the city skyline (above).

Setting an exposure to suit the sunlit background, we created virtual silhouettes with the people walking past (right). Waiting for interesting shapes, we made graphic images that tell plenty about the subjects but without showing too much detail.

The pictures make an unusual view of the Thames, with the location identified by St Paul's, and they stand out for the hard contrast of people against the relatively plain background of the sky.



© RACHAEL THILBERT



© GAGAN SINGH SAHANA

In the market

It is somewhat against my religion to take pictures in markets, as it is something all photographers do and the images all tend to look the same. On this occasion, as we were stopping in Borough Market for lunch and I knew the group wouldn't be able to resist, I set a task that specified that any images taken in the market had to be about the light and not about rows of coloured apples, bananas, pears or other fruits.

I needn't have worried, though, as with the low long light, and the steaming atmosphere, my little band of street shooters were spoiled for choice. They all came back with exceptional photographs.

Rachael's photograph of the backlit girl (right) really stands out and is a fantastic grab shot of a fleeting moment, while Gagan's picture of a stray sunbeam illuminating a stallholder's face (left) is wonderfully and patiently observed.

Street portraits

In our discussions at the beginning of the day, Tim said that one of the things he wanted to be able to achieve was a portrait of a stranger. It takes a degree of courage to approach someone you don't know, and up to that point Tim had yet to summon it. 'I often see people in the street with interesting faces and really want to go up to them to chat, but usually I just carry on walking and regret it,' he said.

In all honesty, I didn't do anything to get Tim in a position to change this, except to talk about it with the group and to mull over how we'd feel ourselves if a photographer asked us. I explained that I rarely get turned down, and that by approaching people with confidence and a big smile Tim would find the same. When you ask to take a picture of someone, they often take it as a compliment because you are effectively saying, 'I think there is something special about you.' Usually people do say yes.

After our chat, Tim put this new way of thinking into practice and soon spotted an interesting man (above right). 'I got chatting to him and he asked about my camera,' Tim says. 'I explained that I was on a street class, and asked if I could photograph him. He agreed and then posed for me. It turned out to be the movie stills photographer Graham Attwood, and he had been featured in an AP interview a few years ago. Now we are in contact on Facebook and he likes the picture I took of him!'

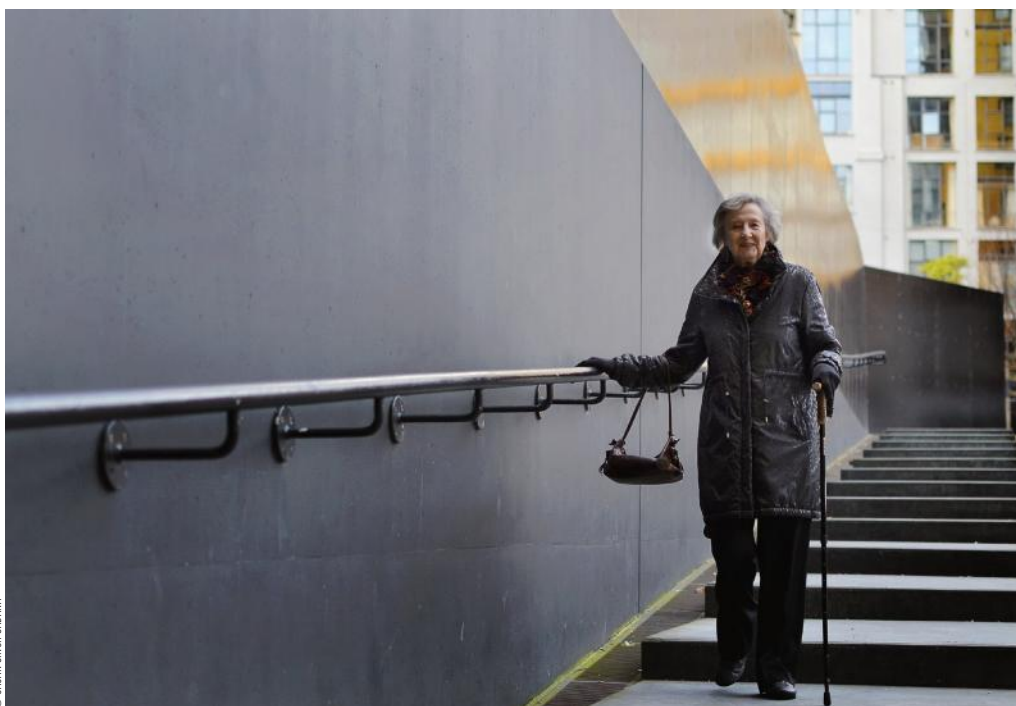
You only have to ask. The person might say 'No', and then you say 'Thanks anyway' and walk away. But, as Nic remarked later that day, you get better portraits when you ask, as you get none when you don't.

Gagan employed a similar technique to get an image of a lady walking down some steps (right), with lovely soft light and dramatic converging lines to lead the eye.

© TIM ALLEN



© GAGAN SINGH SADANA



© RACHEL TARRANT



Would you like to take part?

EVERY month we invite three to six AP readers to join one of our experts on a day's shooting assignment. Our *Masterclass* workshops cover a variety of genres, including street photography, landscapes, sport, documentary, portraiture, wildlife, studio-based lighting and still life.

The aim of these days is to provide readers with a unique opportunity to work with one of the country's top photographers who is a specialist in his or her field. Participants receive invaluable insight and advice as the day's shoot progresses, as well as coming away with pictures they will be proud of. For full details on how to take part, visit www.amateurphotographer.co.uk/masterclass.

Unreal city

Craig Roberts says you can go to town with abstracts and really illustrate the dynamism of the urban environment

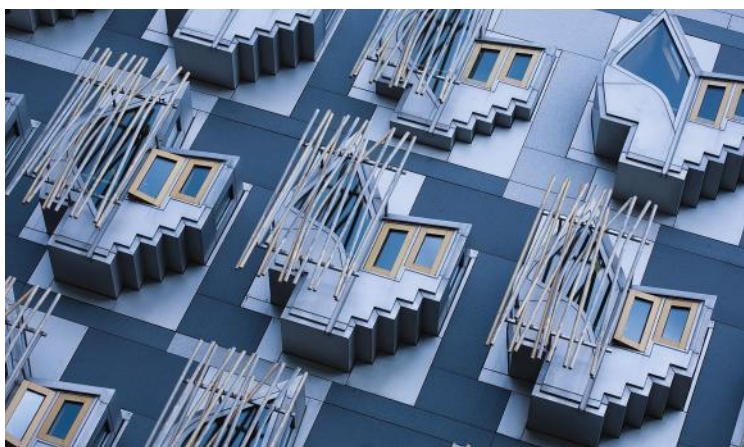
ONE OF the great advantages of the urban environment over its rural cousin is the sheer diversity of images that can be taken at one location. Like the rural environment, you can capture the wide vista along with the more intimate view that includes the shapes and patterns that make up the scene. Where the urban version comes into its own, though, is in the variety of

abstract views that are there to be discovered.

This makes for a creative environment, one that can be exploited with a keen eye and dynamic imagination, to create images full of drama, impact, colour and shape, but from the most simple of subjects. Let's take a look at how to find these compositions, so you can make the most of your local urban abstract jungle.

FORMATION

The first aspect to look for is how each subject is formed. Intentionally or not, there are patterns and shapes all around that can be composed for great effect.



Patterns

The patterns formed can be planned or coincidental. Most are created as the city develops, but it takes a keen eye to spot them. Repeating patterns are easy on the eye and often look better framed in a simple square crop, where the pattern can be the focal point rather than the bias of format. Keep the composition simple, eliminate any distractions and fill the frame with the subject.

Shape

Our towns and cities are full of interesting shapes: curves, circles, polygons, crossovers, verticals and horizontals. They can be found in building designs, on the pavement, in views down the street, or where two subjects merge. You need to forget the wide view and crop in tight with a zoom lens to make the most of them. Use your viewfinder to frame them, isolating the peripherals and bringing the shapes out from their surroundings.

Details

Like patterns, small details often get missed, but a creative eye will focus in on the key elements. Every subject has detail, with some photogenic, and others that can be ignored. Wide or macro, detail shots can be quite diverse: a single open window in a vast skyscraper or the colourful rust on an old doorway. These little elements may be a tiny fraction of the subject, but as an image can be as powerful as the whole scene.





Lines

Straight lines can often be found in buildings, but not just in the obvious way. Their direction and how they are composed can make all the difference to a creative image.

Vertical and diagonal lines are the strongest, while horizontal ones are calmer and easier on the eye, so think how the lines are used in your compositions to add impact. Don't be afraid to tilt the camera to change the direction of the line, as well as compose it in the opposite direction to your frame for dramatic effect. A horizontal line framed vertically adds more tension than when held level.



PRESENTATION

Once designed, a subject is given its personality with colour. Light and shadows add to this, which means there are many ways to show artistic flare in capturing how the subject is presented.



Colour

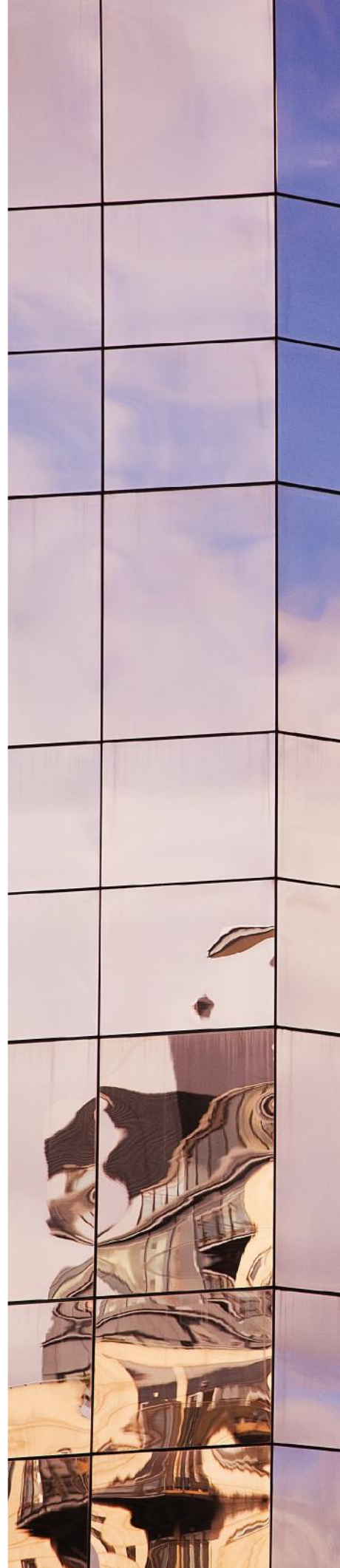
Among the greys and dull tones of concrete and steel are patches of vibrancy that can be isolated with a zoom lens. Colour can transform a subject. Colours may be warm, cold, contrasting or muted, each giving the subject personality and presenting you with an opportunity to use colour effectively in your abstract views. The colours can be a boost on an overcast day, or become even more vivid and saturated when the sun is shining, especially when enhanced with a polariser.

Black & white

Where there is light, there is shade, and this contrast is often best captured in black & white. Monochrome can simplify things, stripping everything down to the bare minimum and presenting the subject in simple shades of grey. How light plays on the subject can be key to how your black & white image will turn out, though the shape and tone of the subject have an equally important role. Shoot in raw, but set your JPEGs to black & white so you can see the results on your camera's LCD screen as you shoot, helping you to visualise the end result.

Reflections

With so much glass around, you'll also find reflections creating abstract alternatives to the subjects in the urban environment. Modern buildings are often a mass of glass, and how they reflect the city around them is usually down to the strength of the light and time of day. Not all this can be previsualised by the architect, but for the photographer, it is an opportunity for discovery. Each day's effect can be quite different to the next, simply due to the amount of reflection present, while the colour effect changes quite dramatically too. Fill the frame to keep the reflection entirely abstract and let the surreal effect create the picture.





Light and shadow

As the sun's light bounces around the city throughout the day, your picture-taking opportunities will be constantly changing. Shadows come and go and can be a distraction in many aspects of photography, but around the city they can transform a scene, adding welcome contrast and bold shapes that change according to the height of the sun in the sky. Careful exposure metering is required to keep the shapes nice and dark, so switch to spot metering and meter for the highlights in the scene, allowing the shadows to take care of themselves.

SHOOTING TIPS

- A zoom lens is your best friend when shooting urban abstracts, allowing you to crop nice and close on your chosen subject. A 70–200mm is ideal for this, though you will also find a 24–70mm useful for slightly wider views. Mirrorless cameras are ideal for city shoots too, as they are light, small and discreet, yet offer a good range of focal lengths.
- Leave the tripod at home and shoot handheld instead, keeping the ISO high for a shutter speed of 1/125sec or faster, and switch on image stabilisation, if your lens or camera offers this.
- A polarising filter will be useful for saturating any strong colours and a 2-stop grad filter will help balance your exposure for any architectural shots that include the sky.
- Don't forget that you can even capture abstracts with your camera phone, and there are some great apps that will add interesting effects to your images or add a complementing frame to the final result.
- Think about how your final image will look. If you wish it to be black & white or cropped to a square format, take this into account as you shoot. Set up your camera to shoot monochrome JPEGs and switch on the square-format frame if it offers this.



Stairs

Forget the lift and take the stairs instead, as these often provide a great opportunity for abstracts. They may be just a series of ascending parallel lines, but where there are lines, there is shape and therefore picture potential. Straight or curved, spiral or quarter-turn, each creates a shape that can fill your rectangular frame effectively. Shoot from above or below, with or without the inclusion of people: just show the unique design and the pattern they create.

SUBJECTS

As well as shooting a city by chance and seeing what catches the eye, there are certain subjects that almost guarantee some form of abstract within them, so have these in mind as you plan your trip.

Architecture

Old and new, buildings will provide the majority of your abstract subjects, and knowing their location and design allows you to previsualise their potential. The Selfridges building in Birmingham is one such example. A stunning piece of architecture covered in silver discs, it changes shape as you move around it and the type of abstracts you can capture depends on the time of day and light conditions. Older buildings can often be about texture and established designs. Side lighting is ideal for capturing the texture, so look out for these on sunny days.



Markets

A great location in which to find abstracts, with colour, shapes and patterns all vying for your attention. Whether it's food or clothing, hats or exotic fruit, all the stalls are carefully set up to entice the buyer (and photographer) to part with their money. Politely ask permission from the seller or make a small purchase yourself and then zip across the stall picking out the strong colours and shapes that appeal as you look through the viewfinder. Keep the ISO high to avoid camera shake with possible low shutter speeds when shooting under shaded canopies, and work fast to avoid getting in the way of other shoppers.

Water

Even in a city, there is an abundance of water, and where there's water, there are abstracts to be found. Man-made opportunities will often be in the form of a fountain or small pond, but each of these is different and the play of light will give unique images each time. Rain leaves puddles, which reflect the city surrounds. Wait until nightfall to capture the bright artificial lights illuminating the city and focus on the water surface for a colourful, undefined abstract.



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David Davenport Essex

Photography has always held a certain magic for David, ever since he watched his father producing pictures with a Box Brownie. Now retired, David enjoys landscapes and architecture when not busy snapping pictures of his children and grandchildren. As a keen member of Leigh-on-Sea camera club, David loves entering competitions and participating in photographic discussion. 'I believe in the benefits of exchanging opinions and viewing my work through the eyes of other photographers,' he says.

Colonnade

1 Strong verticals dominate the image, while a gentle curve leads the eye in
Nikon F80, 24-120mm, 1/125sec
at f/11, Fujichrome Sensia 200

Triangular feature

3 The high contrast of light and shade emphasises the disruptive angular shape of the building
Nikon F80, 24-120mm, 1/250sec
at f/8, Fujichrome Sensia 200

Steps

2 The stately composition makes great use of shapes, lines and geometrics
Nikon F80, 24-120mm, 1/250sec
at f/8, Fujichrome Sensia 200

Curves

4 The building curves out of our sight in a decent impression of the golden spiral
Nikon F80, 24-120mm, 1/60sec
at f/8, Fujichrome Sensia 200

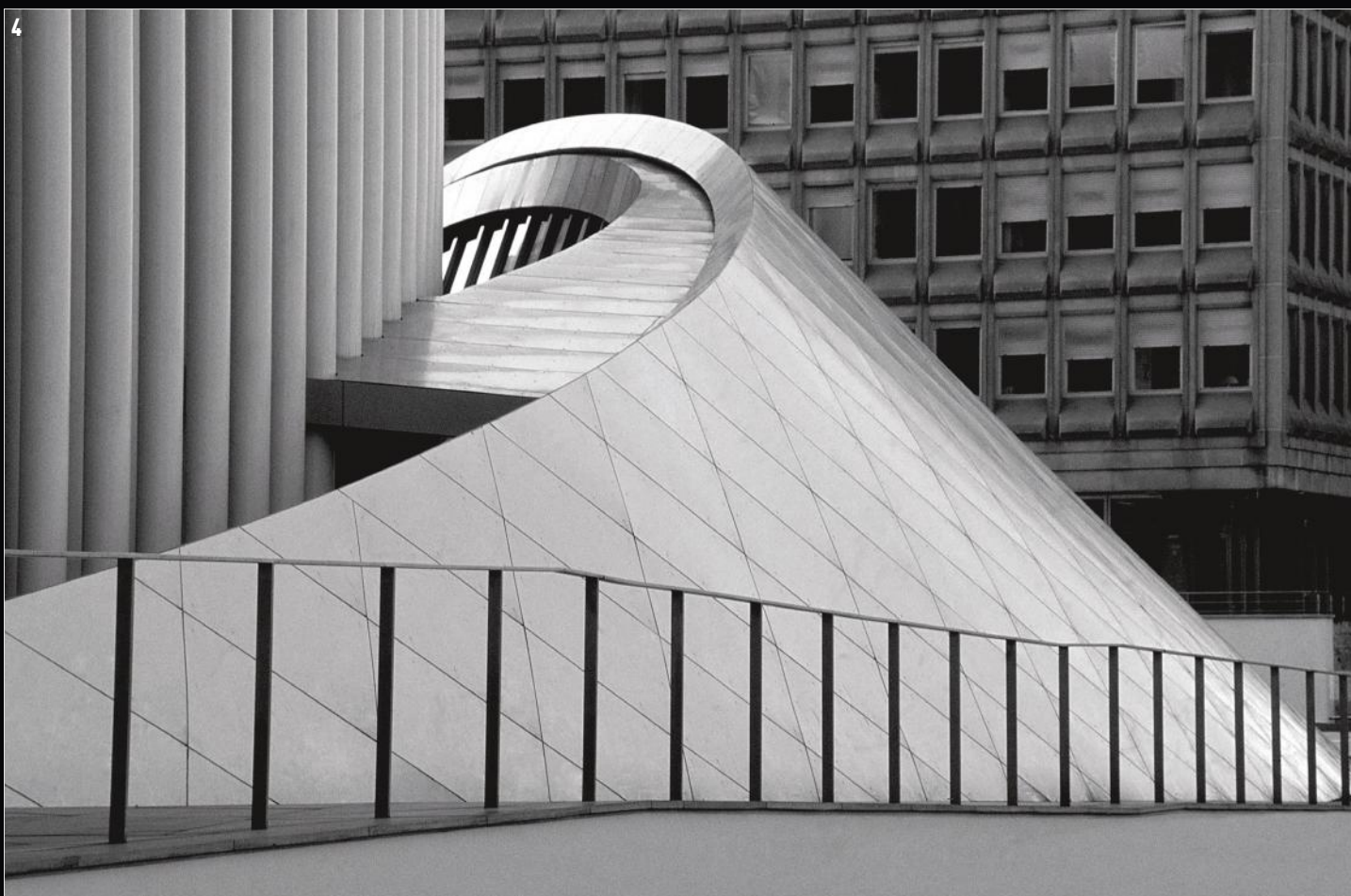


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David's striking architectural images have a lovely graphical aesthetic. It's his shot titled 'Triangular Feature' that stands out, with the lovely monotone treatment complemented by clever use of shape and form.

Phil Hall, features &



1





Sharif Islam Hertfordshire

From the Northern Lights to Red Bull X-Fighters, it seems like there are few things Sharif hasn't tried his hand at photographing. 'Every new subject is an exciting challenge to me,' he says. Although he started out sketching, Sharif quickly gravitated towards photography, finding it more immediate. 'I'm more of a capture photographer than a creative one, but luckily the planet has no end of wonder, colour and spectacle to find,' he adds. See more at Sharif's blog at alphawhiskey.slickpic.com.

The Shard reflection

1 The reflections give this shot a surreal edge, emphasised by the astutely chosen skewed angle
Olympus OM-D E-M5, 14mm, 0.8sec at f/2.5, ISO 200

Across the river

2 The autumn foliage provides a different take on the London skyline
Olympus OM-D E-M5, 14mm, 1/20sec at f/5.6, ISO 640

Leadenhall Market

3 The colours are exceptionally vivid in this vibrant shot
Olympus OM-D E-M5, 14mm, 1/80sec at f/2.5, ISO 320

The Shard by moonlight

4 The kaleidoscope of light adds depth to this night cityscape
Olympus OM-D E-M5, 20mm, 0.8sec at f/2, ISO 200



Peter Murrell London

Seeing some unusual shots of London landmarks inspired Peter to get into architectural photography for himself. As a former student of civil

engineering and building construction, he found it to be a natural fit. To see more from Peter, find him on 500px at www.500px.com/petermurrell.

Cherry picker

1 The cherry picker pops right out of the frame
Nikon D7000, 17-55mm,
1/200sec at f/7.1, ISO 160

Monday morning

2 This image balances chaos and repetition
Nikon D7000, 24-85mm,
1/200sec at f/3.2, ISO 100

Tate Britain

3 This ghostly image is beautifully dreamlike
Nikon D300S, 17-55mm,
1/40sec at f/5.6, ISO 1600

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Stag nights

Wildlife photographer **Sam Hobson** recounts his unusual experience photographing urban fallow deer

ALWAYS on the lookout for interesting urban wildlife stories, my ears pricked up when I heard tales of wild fallow deer creeping out of the woods on dark winter nights and heading into the city to feed. I'd just been shooting a few stories on birds of prey and badgers in urban environments, but deer on the streets of London? I had to see this for myself. After asking around for a while, I got a tip-off on the location – well at least the rough area, but after studying a map to look for nearby woodland and chatting to a local bus driver, I had enough info to go on my first recce.

Unsure of how rough the area was and how risky it would be to drive around by myself in the middle of the night with a load of expensive kit, I teamed up with fellow wildlife photographer and AP contributor Luke Massey. Both from the big city and unafraid of a little nocturnal adventure, we headed out into the night on the hunt for our first truly urban deer. Luke was the driver while I was the spotter, and it wasn't long before we got lucky with our first small group of fallow does and fawns hanging about in a little shady copse at the end of a residential street. Excited that we'd found them, even if they were too hidden to photograph, we decided to explore the area further to try to find a group that were a bit more out in the open.

We soon struck gold – there it was, a fully grown fallow buck, feeding on a patch of grass beside a bus stop at the side of a main road. We drove past as quietly as we could and got out of the car to see if we could approach him. We were downwind, which was good, but as we crept towards him, he quickly got spooked and trotted off down

the middle of the road, between the parked cars. I had wrongly assumed that these deer, being comfortable in an urban environment, would be approachable, perhaps like the deer in London's Richmond Park. In fact, they were the polar opposite and as flighty as if they were in the middle of Dartmoor.

After this and a few further encounters with other, just as flighty fallows, I realised that even though these deer might be comfortable enough to be out on the city streets after dark, they were by no means habituated or confiding. So with just a few blurry images of the back end of a deer disappearing into the distance, I realised

'Using my vehicle as a hide worked perfectly, as to the deer I just looked like another parked car'

that getting the pictures I wanted was going to require a little more effort and perhaps a different approach.

After a further recce and a first attempt at a shoot to work out the best way of coping with the low light, I started to work out the routes the deer were using to come out of the woods and into the city streets, and learn their habits. I decided that a night here and there wasn't going to cut it, so I bit the bullet and booked myself into a roadside travel tavern and went nocturnal for a week.

Every night at about midnight, I'd drive to the area and locate the main groups of deer, then position myself where I thought

they would move to next. I'd park up and angle my car so that I could rest my lens on a beanbag through the window. Using my vehicle as a hide worked perfectly, as to them I just looked like another parked car. Getting myself into position first allowed me to compose the shot I wanted, then manually set the focus and white balance and do some test exposures to make sure that, if and when the deer did appear, I was ready to capture the moment. Anticipating their behaviour, rather than reacting to it, was definitely the way to go. Sometimes I'd wait for an hour or more for nothing, but increasingly I'd get it right and the deer would walk into frame, so I started to get the images I wanted.

At first, my shots were a little too grainy in the shadows; to rectify this I started to experiment with longer exposures so I could reduce my ISO value. My 70–200mm lens was always wide open at f/2.8 to maximise the amount of light reaching the sensor, and I found that shooting at around ISO 500–640, with exposures of 13secs, was giving me the best results. The beauty of photographing deer is that they often stop stock still to look and listen for danger. Often the sound of the camera shutter would be enough to get their attention and they'd look in my direction for long enough for me to fire off a few frames, before starting to feed or move again, at which point they would be blurred by the long exposures.

Once I had my technique down pat, it was just a matter of luck, but sometimes, if you're in the right place at the right time, it can all come together – like when a fully grown fallow buck walks out in front of your lens and stands in front of a bus stop! **AP**



To see more of Sam's images, visit www.samhobson.co.uk



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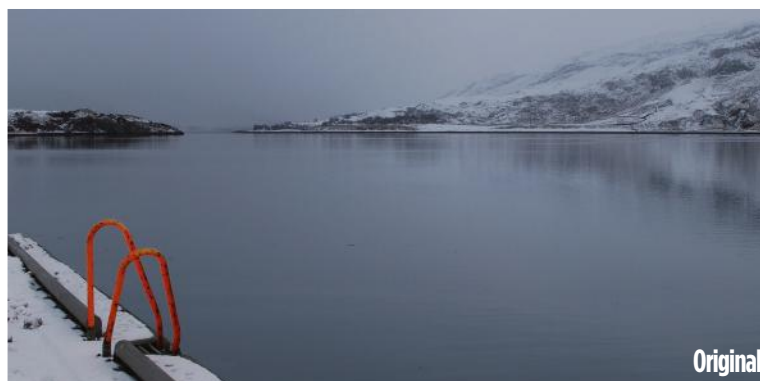
Nikon D40x, 35mm,
1/160sec at f/6.3, ISO 100

WHEN I first saw this image as a thumbnail, my gut reaction was that it was yet another example of 'colour popping', as the contrast of the blue-greys and the fluorescent orange railings looked too unnatural to be anything else. But on this occasion that's not the case, as the colours in this shot are 'as seen' (something that is easily confirmed by a little internet research on the location). For me, this immediately makes it more interesting than a shot that is based on a contrived editing effect, because it is not very often that we find this type of colour contrast on this sort of scale in the wild.

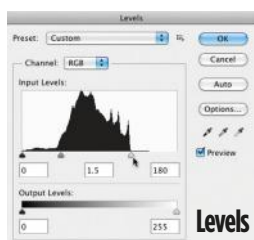
I especially like the way that Angela has placed the railings so close to the corner of the elongated frame. It would be tempting to position them more front and centre, or perhaps on an intersection of thirds to abide by the classic rule. However, that would also be obvious and expected, and would dilute the shot. By comparison, this esoteric framing evokes a 'That's unusual' response, and whether you see that as a positive or a negative reaction, you are *engaging* with the photograph – even a negative response is better than no response at all.

Technically, though, I'm not quite as enamoured. Whenever you're faced with a scene that is made up predominantly of light tones, there's a risk of underexposure, and as the histogram shows this shot has it in spades. The white point is some distance from the end of the graph. Although you could argue that this overall gloominess enhances the colour contrast, I would be more inclined to lighten things up quite considerably using Levels, and then add an S-curve (with Curves) to bump up the contrast as well. This not only makes the lightest areas of snow white, but it also makes the orange railings less 'hot' and artificial-looking.

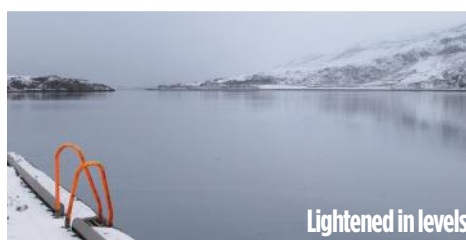
With the exposure and contrast enhanced, I would turn my attention to the fringing that's especially prevalent in that lower left corner. Given the nature of the subject (bright whites next to dark shadows), it's hardly surprising that it's made an appearance, especially toward the corners of the frame, but as this is where the focal point is, it needs to be removed. In this instance, multiple adjustments were made using Photoshop's Lens Correction filter, which has cleaned it up a treat. The end result is a clean, crisp and calming landscape image with an arresting colour twist that would look stunning if it were mounted, framed and on display.



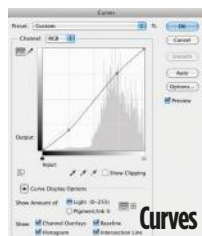
Original



Levels



Lightened in levels



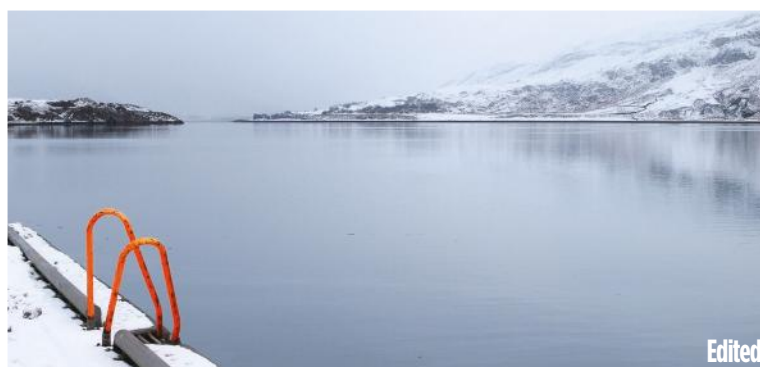
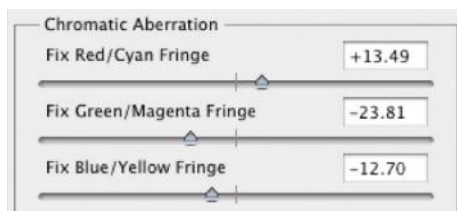
Curves



Contrast increased



Fringing



Edited



WIN

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SIX OF THE BEST

AP Testbench

Twice a month we review six of the best accessories

LED light panels

Callum McInerney-Riley and **Andrew Sydenham** consider a range of light panels to illuminate all your video and photographic requirements

Rift Labs Kick £135

riftlabs.com

As you would expect from the smallest light on test, the Kick has the lowest lux reading of any of the lights here, at 260 at 1m. However, this light boasts the most impressive functionality. With its own built-in Wi-Fi signal, users can connect to the Kick using their smartphone or tablet via an Android or iOS device. Not only can brightness and colour temperature be controlled from inside the accompanying app, but the Kick can also sample colour from the scene through the camera of a connected device and output any colour of light. In addition, the Kick features a special-effects mode, which, among other things, includes strobe effects and a rainbow mode that cycles through all the colours. The Rift Labs Kick is designed to slide onto an iPhone, although it can be used just as well as a separate unit alongside Android devices. A tripod mount is included.

**Amateur
Photographer
RECOMMENDED**

For smartphone
users, this is the
ultimate LED panel

Metz Mecalight LED-480 £90

www.metz.de/en/lighting

Petite and solid with the kind of quality finish you'd expect from a high-end Metz flashgun, the Mecalight LED-480 is the smallest panel tested here, with the exception of the specialist Rift Labs Kick light (above). It sits comfortably on a DSLR hotshoe, doing little to upset the balance. The magnetic snap-on diffuser and filter are a brilliant feature, and additional gel filters can be sandwiched in with ease. Light control is by a single stepless rotary knob, allowing continuous variation of intensity.

I like the inclusion of a tripod bush socket on three sides, which is very useful when positioning the light in macro set-ups and allows the LED-480 to be attached to the smaller Mecalight LED-160 models to create a larger, adaptable three-panel lighting array. Light intensity is impressive for the LED-480's size, and with a diffuser in place it gives even coverage with no hotspots. As well as being a good main light, it is excellent as a second source in confined sets.

Litepanels Luma £260

www.litepanels.com/luma.php

Litepanels is a specialist lighting company based in California, USA, where many of the products are designed and assembled. The Luma is a high-quality, solidly built product that has a plastic outer body. Included in the kit is a heavy-duty carry case, a metal ball head with hotshoe-to-tripod fittings and light modifiers. These modifiers include two orange gels for balancing the colour temperature and a diffusion gel, with each inserted into a small gap between the plastic front and the LED bulbs. Overall, the Luma is the highest-quality light on test here.

**Amateur
Photographer
RECOMMENDED**

Great build quality
and lots of light for
its compact size

Manfrotto Spectra 1x1 FT £1,329.95

www.manfrotto.co.uk

A gargantuan offering from Manfrotto, this 1x1ft panel with bicolor LEDs can provide a continuously variable colour temperature from 3,200K-5,600K. Even with the vast quantity of LEDs in the array, it is silent and heat-free in operation. Clearly designed as a stand-mounted light source, the yoke attachment provides good balance and easy angle adjustment. On close inspection, it appears that Manfrotto has thought of everything, including modular fittings that unclip for cleaning, light shapers and filters

that are easily attached, and the all-important colour-rendering index of more than 90 enables accurate colour reproduction.

The range also includes a Spectra 1x1 S flood (1,400 lux) and a Spectra 1x1 S spot (1,700 lux), which offer a narrow and wideangle version of this panel, so all lighting requirements are covered. The build quality and design are superb, and although the cost is undeniably considerable, it would make the shortlist for a lighting rig in a serious film and television production.

Interfit Matinee LED 320 £165

www.interfitphotographic.com

Interfit's substantial LED light panel boasts 160 orange and 160 blue LEDs in its array, allowing for a colour temperature range of 3,200K-5,600K. A separate stepless control adjusts overall light intensity. The powerful panel is equivalent to 200W of incandescent light, or a light intensity of 1,500 lux at 1m.

The colour temperature controls are disappointing. The total range is 2,400K, but there are 30 clicked steps to the adjuster, meaning that the increments don't equate to 100K. This makes accurate adjustment difficult.

Also, the supplied swivel ball-and-socket hotshoe mount can't support the light securely on a camera. Two or more lights can be stacked together to create a large area of light, but they need to be stand-mounted due to the extra weight.

Manfrotto Spectra 500F £214.95

www.manfrotto.co.uk

Manfrotto, while better known for its tripods, also has a range of LED lights. The Manfrotto Spectra 500F is new for 2014. It is a portable, hotshoe-mounted LED panel clearly designed for professional film and video production. A great feature is the battery gauge with traffic-light colours: green for full power; amber when at 50%; and red when almost exhausted. Colour rendition matches Manfrotto's Spectra 1x1 FT, so colour reproduction and skin tones are accurate and natural.

A tough mini ball head is included, which works well either mounted on a camera or stand, and the light is compatible with the company's range of clamps and magic arms. A set of slot-in filters is provided, including 1/4 and full warm up, along with a diffuser with space for all three filters to be employed if required.

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Cyber-shot DSC-HX60V

Sony's 20.4-million-pixel travel compact with 30x optical zoom is put through its paces.

AP 19 April

Canon Pixma iP8750

We test a single-function, photo-quality A3+ printer with USB and wireless connectivity.

AP 19 April

Canon EOS 1200D

With an 18-million-pixel sensor and a range of features for beginners, does this entry-level DSLR have everything the novice needs?

AP 26 April

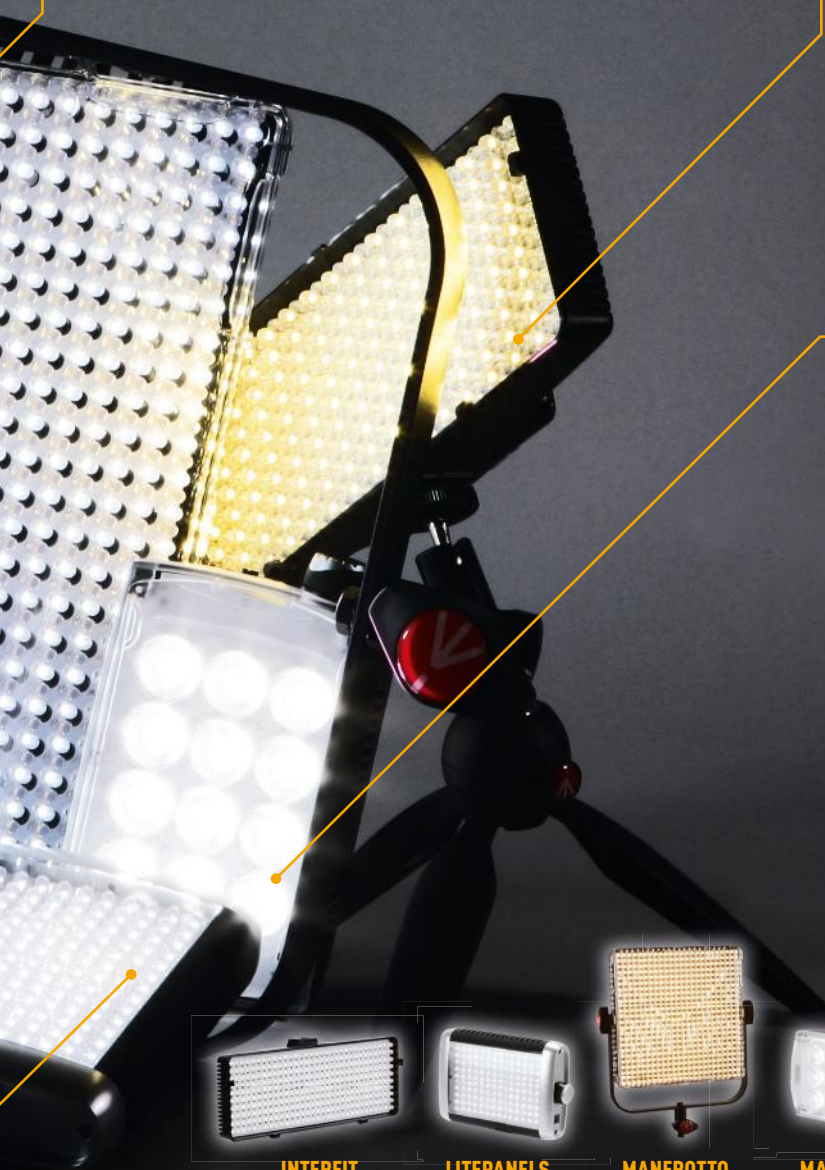
Sony Alpha 6000

Can the replacement for the NEX-6 live up to the success of its predecessor? We find out in our exhaustive six-page test.

AP 3 May

TESTBENCH: SIX OF THE BEST

We take a look at six of the best laptop camera backpacks.



	INTERFIT MATINEE LED 320	LITEPANELS LUMA	MANFROTTO SPECTRA 1X1 FT	MANFROTTO SPECTRA 500F	METZ MECALIGHT LED-480	RIFT LABS KICK
Powered with AC	Yes	Yes	Yes	Yes (optional adapter)	Yes	Yes (micro USB)
External batteries	Yes*	6x AA	Yes*	6x AA	4x AA	No**
Battery life (hours)	2	2	2	1.5	2	1.5
No of LEDs	320	140	576	12	72	40
Lux rating (at 1m)	1,500	900	1,700	550	480	260
Flicker-free	Yes	Yes	Yes	Yes	Yes	Yes

* Optional rechargeable power pack ** Battery built in

WHO WILL BE THE NEXT EISA PHOTOGRAPHY MAESTRO 2014?



THEME:
ARCHITECTURE

HOW IT WORKS

ENTRY: A SET OF PICTURES MADE UP OF 5-8 PHOTOGRAPHS. ALL ENTRIES MUST BE IN DIGITAL FORMAT (FROM A DIGITAL CAMERA OR SCANNED FILM ORIGINALS).

FIRST ROUND: NATIONAL DEADLINE – Friday 16 MAY 2014*

Send a set of pictures of 5-8 images relating to the theme 'Architecture' to apcompetitions@ipcmedia.com, with the word 'Architecture' and your name as the subject heading, by Friday 16 May 2014. Images should be in JPEG format and no bigger than 800 pixels on the longest edge. Include your name, address and a contact number in the email. Images from the first-prize winner will go forward to the international round of the competition (see below). First, second and third-prize winners will be chosen by the editorial staff of *Amateur Photographer*. The results will be published in AP 14 June 2014.

All national Maestro winners will be published on Facebook at the end of June for the EISA Readers' Choice competition.

FINAL ROUND: INTERNATIONAL

All first-prize winners from the 17 EISA countries will be brought in for the final international judging at the General Meeting of EISA at the end of June 2014. There will be 17 editors-in-chief as judges.

1st prize: €1,500 and EISA Photo Maestro 2014 trophy
2nd prize: €1,000 and EISA Photo Maestro 2014 trophy
3rd prize: €750 and EISA Photo Maestro 2014 trophy

All three winners will be published in the September or October issues of all 17 EISA photo magazines. All three winners will be invited to Berlin, Germany, for the official EISA Awards ceremony.

For further details, terms and conditions, visit www.eisa.eu or www.amateurphotographer.co.uk/EISA2014

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• PUBLICATION IN 17 PHOTOGRAPHY
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**MAESTRO
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* NOTE: PHOTOGRAPHERS ENTERING THE UK NATIONAL ROUND OF THIS COMPETITION MUST BE UK RESIDENTS

X-Rite ColorMunki Display

Andrew Sydenham tests a neat, affordable colour profiler that will make sure your images are accurate



DATAFILE

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Box contents

ColorMunki Display

colorimeter

ColorMunki profiling

software for displays and

projectors

Quick Start guide

Features

Ambient Light Measurement

Ambient Light Smart Control

Intelligent iterative profiling

Projector Profiling

1.8m cable

Overall measurements:

66 x 64 x 38mm

Connectivity

USB 2.0

Operating system

Windows XP, Vista, Mac

OS X.5 and above

Supports modern LCD

display technologies,

including: CCFL, White LED,

RGB LED, Wide Gamut

Free ColorTRUE mobile app

for calibrating Apple iOS and

Android mobile devices

IT MAY never have crossed the minds of many photographers, but a calibrated and profiled display is an intrinsic part of the digital workflow. After all, why spend hours editing images on screen, only to have the printed result bear no resemblance to what previously looked so 'perfect'? It's disappointing enough when you print them at home, but even more of a waste of money if you use a lab. And who likes that?

BUILD AND HANDLING

X-Rite's ColorMunki is a hardware device – a neat, ergonomic optical colorimeter. It comes complete with a diffuser panel, which either hangs in front of your monitor or is used freestanding for ambient and projector light measurements.

There is an integrated tripod mount, which is useful if you want to use it in a large home cinema set-up. The ColorMunki software is included for Mac and Windows platforms, and once installed, the wizard-driven interface guides you through the calibration with step-by-step windows. There are Easy and Advanced modes and, in the first trials, 'Easy' gives you acceptable push-button results straight from the box in around ten minutes. The whole package does lack a storage case, which would

prevent any damage as it awaits further tasks on your desktop.

PERFORMANCE

Once the software is installed, the first step is to use the ColorMunki device to measure the ambient light at your workstation (I prefer to work at about 150 lux). Once you are happy, the sensor is placed in contact with the screen, which should be tilted slightly to ensure snug contact. A click of the mouse begins the measuring process and you then have the pleasure of watching your screen work through a range of colours for around five minutes. At the end, you are prompted to save the profile.

The LCD screen on my MacBook stayed in tune for several days, and unless the ambient light levels vary enormously where you work, carrying out this process once a week would be more than acceptable.

The Flare Correct feature adds extra adjustments to solve glare problems on the screen and modifies the profile for any reduced contrast ratio. I found this helped in matching the balance of the gloss finish on my laptop screen to my larger monitor. **AP**

Screen calibration is a crucial step in producing accurate prints of your images

Verdict

THE

ColorMunki is great for those who are new to colour profiling – results are accurate and the instructions simple. The 5–10min calibration time is slow compared with more advanced models, but for the price, this is an excellent deal. In addition, I tested the ColorTRUE app with my iPhone 4S. The app linked perfectly with the ColorMunki and gave impressive results, which enhanced an already great package.



X-RITE The Acumen Centre, First Avenue, Poynton, Cheshire SK12 1FJ. Tel: 01625 871 100. www.xrite.com

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TESTBENCH AP 07/12/2013

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CALUMET

PHOTOGRAPHIC



Nikon D4S

It's the pinnacle of Nikon's DSLR range, but what does the 16.2-million-pixel **Nikon D4S** add to its predecessor, and what might that mean for you? While we test it, professional sports photographer **Mark Pain** reveals his first impressions

Richard Sibley
Technical editor



AT A cost of £5,199 body only, the Nikon D4S is a lot of money. For most enthusiast photographers, that sort of money could buy several cameras and lenses. But for sports photographers and photojournalists, the cost must be weighed against the amount of money they might earn during the camera's lifetime. One well-timed, exclusive photograph could pay for a large chunk of the cost of the D4S, so it is important that it is able to focus and shoot quickly.

That's as may be, but as an AP reader it is likely that you are an enthusiast photographer and may wonder why we are reviewing a professional-level camera. Well, the D4S takes the best of the Nikon

D4 and improves upon those features that professionals demand most. These are likely to one day turn up in high-end enthusiast cameras, so what you read about here may in two years, say, be in your next camera.

To look at, the D4 and D4S are virtually indistinguishable, but some significant changes have been made to the image processing, shooting rate and autofocus, as well as a host of other alterations that affect the ease of use and handling of the camera.

FEATURES

Nikon's new D4S features the same 16.2-million-pixel, full-frame (36x23.9mm) CMOS sensor as the original D4, but now it makes use of a new Expeed 4 processor, which has enabled a number of changes to be made. This new processor is 30% faster than its predecessor, which increases the speed of image capture and improves image processing speed and quality.

The improved image processing means

AT A GLANCE

- 16.2-million-pixel, FX (full-frame) CMOS sensor
- Expeed 4 image processor
- ISO 50-409,600 (extended)
- Improved AF
- 11fps shooting with AF and metering
- Small raw images
- 3,020 shots per full charge
- Full HD 1920x1080-pixel movies at 60p/50p
- Street price around £5,199 body only

that Nikon has been able to increase the camera's sensitivity from ISO 100-12,800 in the D4 to ISO 100-25,600 in the D4S. The extended sensitivity settings have also been improved, and now a new Hi4 extended mode offers the equivalent of an incredible ISO 409,600.

Speed is the name of the game when it comes to professional DSLRs, and the improvements that Nikon has made here allow the D4S to shoot at up to 11 frames per second, with both metering and autofocus acquisition operational. However, although this is 1fps faster than the D4, it still lags 1fps behind the Canon EOS-1D X. Even at this fastest frame rate, the improved processing speed allows the D4S to shoot up to 200 fine large JPEGs or 104 uncompressed 14-bit raw images with a XQD memory card. To keep up with the shooting rate, there have been a few tweaks made to the AF system to increase its speed and accuracy, including the addition of AF group selection, but more on this later.

Among the smaller features are a new interval timer and time-lapse image capture. Those who want to shoot such footage will be pleased to learn that the battery life of the D4S's new EN-EL18a battery extends to 3,020 shots, compared with 2,600 for the D4 and its EN-EL14 battery.

As with most professional DSLRs, Wi-Fi connectivity isn't built-in, though it is available via the Nikon WT-5 wireless transmitter (around £500). Press photographers who want to send their images quickly can make use of the D4S's new 1000Base-T (gigabit) ethernet socket to transfer images

NIKON D4S THE PROFESSIONAL VIEW



Nikon ambassador and professional sports photographer Mark Pain has been one of the first to use the Nikon D4S

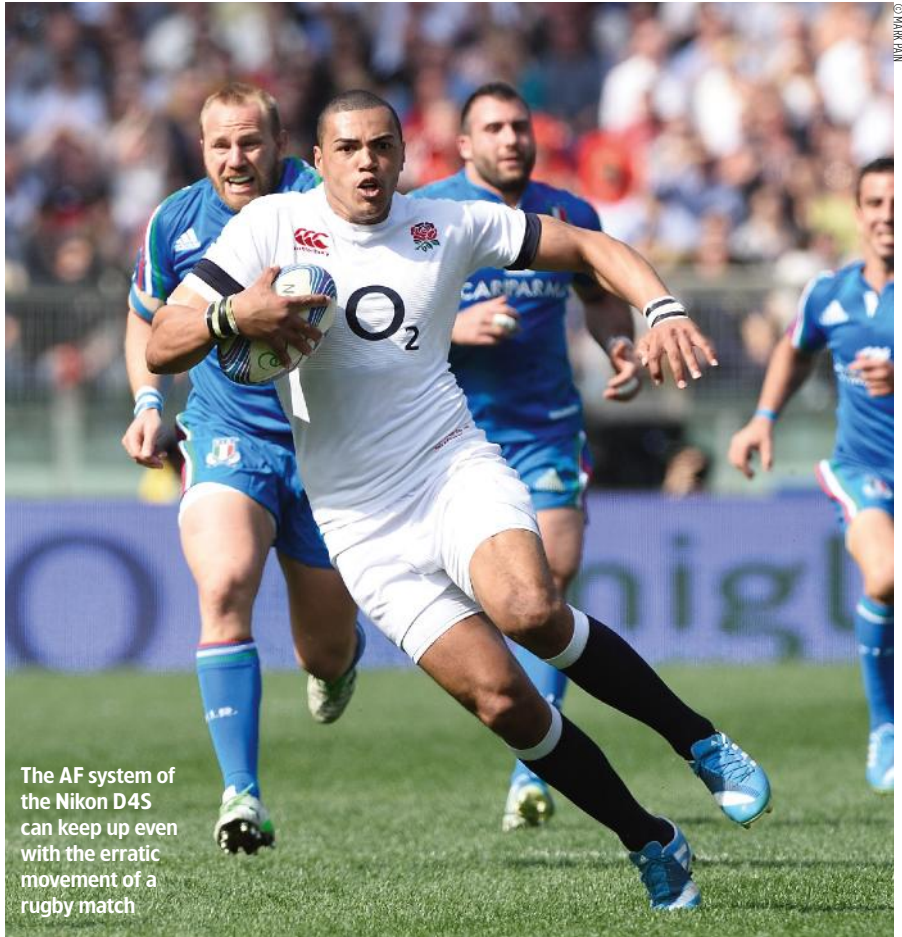
AWARD-winning sports photographer Mark Pain had been shooting extensively with the D4 before getting his hands on the D4S prior to its official launch. Mark has now used the D4S on a number of assignments, including this year's Six Nations rugby tournament and FA Cup matches, so he is in a fantastic position to provide some feedback on how the camera performs and compares with its predecessor.

'The D4S feels massively more dynamic and responsive than the D4, which is quite something as the D4 was a big jump,' says Mark. 'In layman's terms, it's like the camera has found an extra gear. The D4 was doing everything brilliantly, but you felt like you were pushing it to the limits. With the D4S, thanks in part to the new Expeed 4 image processor, it feels that bit faster and more capable – everything it does seems to be cruising along.'

Delving deeper, Mark reveals that it's the small things. 'Going from 10fps burst shooting to 11fps is a boost,' he says, 'while the new mirror box sees the mirror travel more quickly, so that the camera's got more time to acquire focus as well as process that information quicker.'

The AF in particular impressed Mark, especially when it comes to tracking subjects. 'The focusing is very interesting, especially with the new group area AF mode. We normally choose a central single focus point, but this new mode allows us to use five AF fields that I've found deliver much better acquisition of moving subjects.'

The updated 16.2-million-pixel sensor is also singled out. Mark finds 'files straight out of camera to be much more lifelike. The raw files, for example, need very little or no work whatsoever. I think Nikon understands that



The AF system of the Nikon D4S can keep up even with the erratic movement of a rugby match

sports photographers have to send images very quickly. I don't want a bigger file size – it's brilliant as it is.'

FUTURE IMPROVEMENTS

There's still some room for improvement from Mark's perspective: he wants to see the inclusion of built-in Wi-Fi, while he'd also like to see a

touchscreen on the back. 'This would allow me to quickly add a caption such as 'Rooney hat-trick' on an iPhone-like keyboard, as opposed to having to go into the menu and do it manually. That would be very useful, but I'm sure the next-generation camera will move that on.'

Visit www.markpain.com for more of his work





back to a press office.

By utilising the WT-5 wireless transmitter, the original D4 is able to trigger multiple cameras with a press of the shutter. This facility has been taken a step further in the D4S by allowing one of the camera's function buttons to fire the remote cameras separately, without actually shooting the commander D4S camera. This saves time, as the photographer doesn't have to wade through images on the original camera when they only need those from the remote kit. Little touches such as this, and the refinements they provide, may appear trivial to the enthusiast photographer, but they can make a big difference to photographers who are working to tight deadlines.

9/10

BUILD AND HANDLING

There is very little in their appearance to tell the D4 and D4S apart; a glance at the designation is the only obvious identifier. If you look a little more closely, however, you'll notice some tiny modifications. For example, the contours of the grip have been altered slightly, making the hefty 1,350g DSLR a little more comfortable to hold.

There have also been some minor modifications to the buttons of the D4S. The rear joystick controls now have a textured finish, as opposed to the raised crowns on the D4. Nikon says that the tiny changes have been made based on feedback from photographers, and although they are small, they should make it easier to operate the camera when wearing gloves.

As you would expect from Nikon's flagship DSLR, the D4S is manufactured from magnesium alloy and has a fully weather-sealed body, so professional photographers can feel confident using the camera whatever the conditions.

Although the myriad buttons adorning the camera body may appear perplexing at first, the D4S is actually quite straightforward to use. All the main functions have a dedicated button or control, and the small rear and top-plate LCD panels mean that all the settings currently in use are displayed – there is no need to delve deep into the menu system to find them. Every setting

you might wish to change while out shooting can be easily adjusted.

That is not to say that the D4S is a simple machine. The menu system has a huge number of features that can be set to your individual taste, and most professionals buying the D4S will no doubt head straight to the camera's autofocus settings to tailor them to their requirements.

9/10

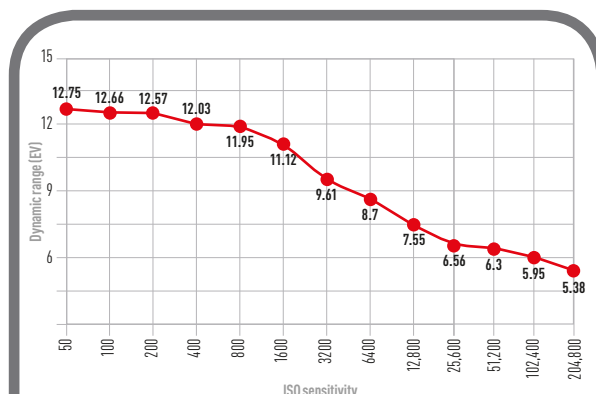
AUTOFOCUS

Once again, the D4S employs a system used in the D4 – in this case, Advanced Multi-CAM 3500FX autofocus, which has 51 points and 3D tracking. Having used variations of this system on a number of different cameras, I had high expectations for the Nikon D4S, and it didn't disappoint.

I took the D4S to photograph deer in a country park and found that, with the AF set to continuous and 3D tracking, the camera was able to comfortably shoot at a rate of 11fps and track a trotting deer, with all frames sharp and in focus. What is particularly impressive is that when you are in 51-point 3D tracking mode, you can see the AF point changing in the viewfinder as the camera shoots its 11fps burst.

More of a challenge than trotting deer were galloping horses heading down the finishing straight at Lingfield Park race course in Surrey. These provided an altogether tougher challenge for the D4S. From around 100m away from the finish line, I was able to use a 300mm lens and 3D tracking to identify a horse and track it as it got closer, firing a sequence of 11 images that were all in focus. As the horses got closer, I fired off a second burst; on this occasion, the 3D tracking jumped from one horse to another halfway through the sequence. This was a challenging test for the camera, and using centre spot AF rather than 3D tracking, or limiting the 3D tracking to 11 points rather than 51, or changing the speed of the 3D tracking, can all resolve this issue. In fact, the sheer variety of ways in which the AF can be set up means that you have to spend time working out how best to use the options available.

One of these options is the new group-optimised AF, which uses a group of five



DYNAMIC RANGE

WITH only a moderately populated full-frame sensor, you would expect the dynamic range of the D4S to be very good, and indeed it is. We measured the maximum dynamic range to be 12.75EV at ISO 50, and even at ISO 3200 it measures 11.12EV.

What this means in practice is that there is plenty of detail in highlight areas, though because of the excellent low-light capabilities of the sensor, it records a great amount of detail in shadow areas too.

points and switches between them when focusing. This is a great option when photographing at an event, for example, where a subject will always remain in roughly the same point in the frame.

9/10

METERING

I used the D4S in a variety of conditions, including dawn in central London, a sunny afternoon in a country park, and a bright but overcast day at the races. In each scenario the camera's 91,000-pixel RGB metering system worked excellently. Nikon would appear to have improved its scene-recognition technology, with the camera almost second-guessing exactly how I wanted an image to be exposed.

Shooting the horse racing, the resulting images were bright, with the highlights in the sky taken to

In less than 0.5sec the D4S was able to take this sequence of images, and make slight changes to the focus each time to ensure sharp images



the point of clipping, and leaving plenty of detail in the horses and foreground. However, shooting an early morning cityscape, the D4S again took the highlights to the point of clipping. This resulted in some lovely detail in the sky, with a more brooding foreground that was a little underexposed.

The balance between highlights and shadows is almost perfect, and is helped by a nice JPEG tone curve when in the standard image mode. Switching on the Active D-Lighting just helps to lift the shadows, with little risk of introducing noise.

9/10

WHITE BALANCE AND COLOUR

If you have used a Nikon DSLR, you will be familiar with the colours produced by the D4S. Personally, I prefer the blues and greens rendered by Canon cameras when in their standard setting, but I do think that Nikon's colours are slightly more realistic.

Although I had little reason to switch from the D4S's standard colour setting, I did also use the vivid mode on occasion. This adds a good level of punch to the colour saturation without going too over the top.

The automatic white balance also works well, and once again there is a choice of two tungsten options, depending on whether you want to retain or remove the warm colours that are characteristic of this lighting. If you regularly shoot in particular lighting conditions, or use the white balance setting for special effects, such as making a sunset extra vivid or an early morning appear cold, there are now six customisable white-balance settings available.

Although colour may seem trivial when most enthusiast photographers shoot raw, for a pro, the ability to produce a good JPEG is crucial. The smaller file size makes them easier to transfer, and it can be quicker to edit JPEGs than raw files. This is why it is vital for the D4S to have excellent colour and contrast out of the box – and it does.

9/10

NOISE, RESOLUTION AND SENSITIVITY

With the D4S using a tweaked version of the 16.2-million-pixel sensor from the Nikon D4, the amount of detail that can be resolved is obviously about the same. The D4S is capable of resolving up to almost 26 on our resolution chart, which is a standard result for a 16.2-million-pixel camera, though it pales in comparison with the 20-million-pixel-plus sensors that are increasingly becoming the standard.

However, the D4S isn't about resolution – it is about speed. Most of the photographers using the D4S will be news and sports journalists for whom capturing the image in focus is more important than anything else. Their images will largely be used in newspapers and online, and not printed to a huge size, so a 16.2-million-pixel resolution leaves

Facts & figures

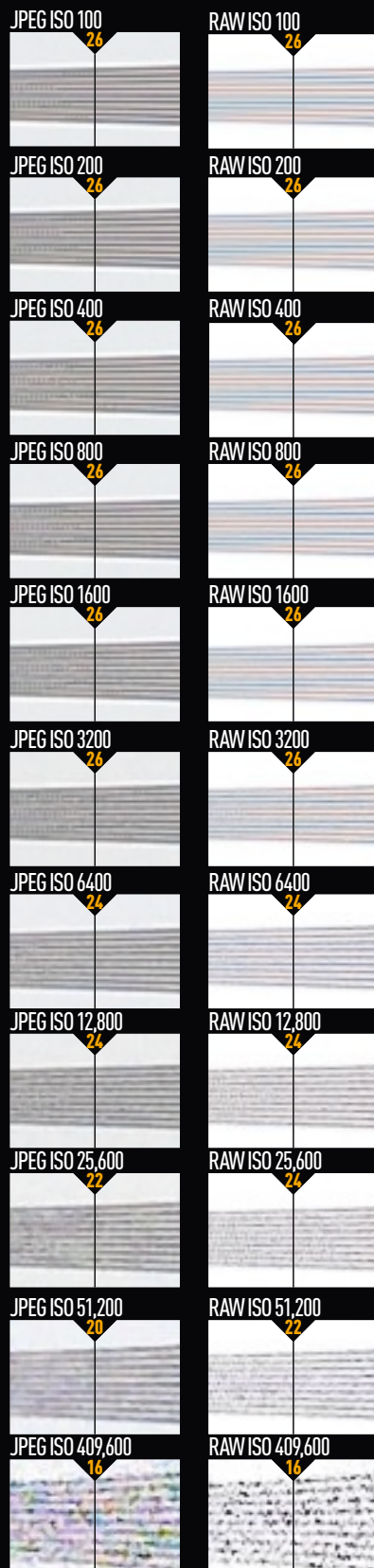


List price	£5,199.99 (body only)
Sensor	FX-format (full-frame) CMOS device with 16.2 million effective pixels
Output size	4928 x 3280 pixels
Focal length mag	1x (1.5x in DX-format crop mode)
Lens mount	Nikon F
Max file size	Approx 23MB NEF, 15MB JPEG (high-quality, large)
File format	NEF (raw), JPEG, raw+JPEG simultaneously, raw small
Compression	3-stage JPEG, 3-stage NEF
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	30-1/8000sec in 1/3 steps, plus B
Max flash sync ISO	1/250sec
	ISO 100-25,600 in 1/3EV steps and Hi1, 2, 3, 4 (ISO 409,600)
Exposure modes	PASM
Metering system	91,000-pixel RGB 3D matrix metering, centreweighted (adjustable), spot (1.5%)
Exposure comp	±5EV in 1/3, 1/2 or 1EV steps
Exposure bracketing	±9EV across 2-9 exposures in increments of 1, 1/3 or 2/3EV steps
White balance	2 auto, 6 presets (with fine-tuning), plus 3 custom and Kelvin adjustment settings
WB bracket	2-9 exposures in increments of 1, 2 or 3
Drive mode	Single, continuous (Hi/Low selectable) up to 11fps with AF + metering; self-timer
LCD	3.2in TFT with 921,000 dots
Viewfinder type	Pentaprism single-lens reflex viewfinder
Field of view	Approx 100%
Dioptr adjustment	-3 to +1 dioptre
Focusing modes	Manual, single-shot AF, continuous AF with AF fine-tuning
AF points	51 points, selectable manually, automatically or grouped
DoF preview	Yes
PC socket	Yes
Built-in flash	No
Cable release	Optional remote release
Memory card	1x CompactFlash slot compatible with UDMA 7, 1x XQD slot
Power	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	1,180g (without battery or card/s)
Dimensions	160 x 156.5 x 90.5mm

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: www.nikon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS



Camera shown actual size

Raw size S

Nikon has introduced a smaller raw file format. When set to raw size S 12-bit 2464x1640 pixel raw images are created

Gigabit Ethernet

Built into the D4S is a 1000Base-T (gigabit) Ethernet connection to allow photographers to quickly transfer data from the camera

AF Position

The D4S will maintain a relative AF point if you switch orientation. If you are using a focus point on the left in landscape, a point on the left will still be selected in portrait

Flash

As a professional DSLR, the Nikon D4S does not have a built-in pop-up flash. It's hotshoe is compatible with Nikon SB flashguns

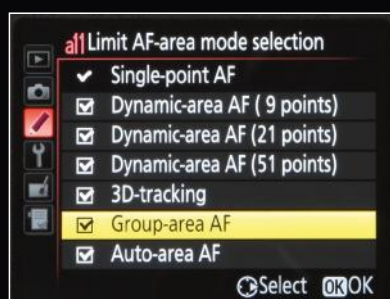
Audio

For those using the D4S to shoot video, the camera has the ability to fine-tune the audio frequencies captured, with Wide Range and Vocal Range options available

Live View



AF Area mode selection



Info Screen

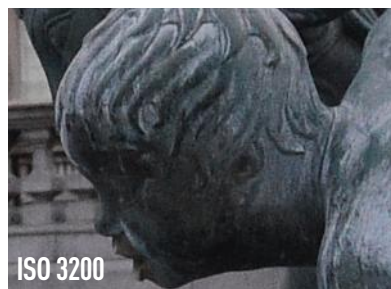




JPEG



ISO 400



ISO 3200



ISO 25,600



Hi4 - ISO 409,600

Noise is low at standard sensitivities, though the extended Hi settings are still a stretch

plenty of options for cropping and yet still printing at a suitable size.

One area where the D4S excels is low-light performance. The large photosites of its sensor not only provide a good dynamic range, but also capture a lot of photons in low light. This helps to keep noise to a minimum at sensitivities at which images from other cameras would be unusable.

Although I was unable to perform a side-by-side image comparison with the D4, having tested the older camera I feel that JPEG images from the D4S are better at each given sensitivity, particularly higher standard settings. Looking at and editing raw files, there is a little less difference, though they still show an improvement in noise levels in the D4S. It is impressive that the D4S resolves almost as much detail at ISO 12,800 as it does at ISO 100. It is only after this point that luminance noise begins to reduce the level of detail.

27/30

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

The 0.70x magnification and 100% coverage of the D4S's viewfinder is the same as its predecessor. It is large enough to really allow the eye to look around the scene, and bright enough to manually focus, especially with the focus indicator in the bottom of the viewfinder window.

For those who like to take long-exposure images, the viewfinder also has a useful shutter that prevents any light from entering the camera through the viewfinder during extremely long exposures.

As for the rear LCD screen, it is the same 3.2in, 921,000-dot screen as used on the D4, but as well as featuring an automatic brightness adjustment, the D4S now offers the ability to fine tune the colour of the screen. This has no doubt been added after reports that some original D4 cameras showed a slight green tint on the LCD.

One of the big features of the D4 was its video capability, but now, a few years on, the competition has more than caught up. The new D4S has therefore added the much needed 1920x1080-pixel-resolution video with 60p/50p frame rate. This builds upon the 24p/25p/30p rates that the D4 is capable of shooting.

As with the D4, the D4S has a stereo microphone socket that has the option of adjusting the recording sensitivity level. However, unlike the D4, the volume can be altered during recording, whereas before it was fixed when shooting. Uncompressed footage can be output from the camera's HDMI socket to an external recording device, while also being able to record the compressed footage simultaneously to the camera's memory card.

9/10

Competition



Nikon D4

TESTED AP 14 APRIL 2012



Canon EOS-1D X

TESTED AP 23 JUNE 2012

AT THIS end of the market, a new camera can often cause a photographer to switch systems, as many Canon photographers did when Nikon launched the D3, and later the D3S. I'm not sure that there is enough about the D4S to warrant a switch from the 18-million-pixel Canon EOS-1D X – most photographers wanting to do so would have with the release of the D4. So the chief competitor to the D4S will be the Nikon D4 itself.

Most retailers have already stopped listing the D4, but if you look around it can still be found for about £600 less than the D4S, and obviously used examples are even cheaper, closer to £1,000 less. Professional photographers who haven't taken the plunge may just take advantage of the drop in price for a new Nikon D4 while they can.

Verdict

IN TERMS of handling, little has changed since the original Nikon D4, though the few refinements to the D4S's AF and shooting rate are enough to make a difference. The autofocus system on the newer camera is one of the best I have ever tested.

Where the D3S benefitted from a huge upgrade in image quality over that of the D3, the improvements in image quality between the D4 and the D4S are a little more subtle. Images straight from the camera look cleaner at higher-sensitivity settings, but the extended settings are still only really usable as a last resort.

What is impressive is that ISO 3200 and 6400 are, in the D4S, usable settings. For sports photographers, that extra sensitivity may make the difference between the shot being usable straight out of the camera or not.

Overall, the Nikon D4S is an excellent camera, with the kind of low-light, high-sensitivity image quality that many enthusiast photographers can only dream of. However, with a cost of more than £5,000, it is still very much in the domain of the professional. Those looking for similar image quality at a lower price should consider the Nikon Df.

Amateur Photographer
Tested as Professional DSLR
Rated Very good
89%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	9/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									

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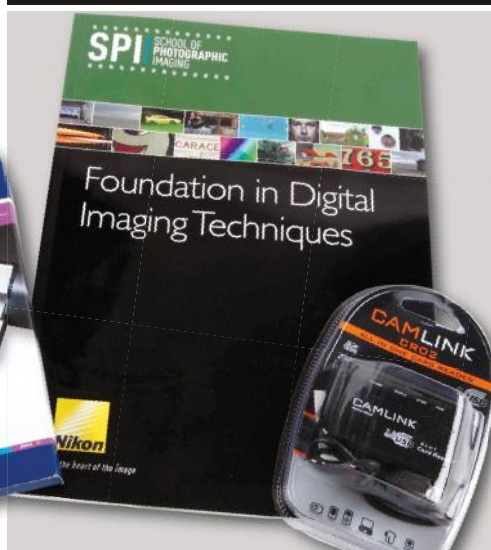


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Tamron SP 150-600mm f/5-6.3 VC USD

This **Tamron** lens delivers the longest focal length of any affordable enthusiast zoom on the market, but how does a specialist 600mm optic sit within the general-purpose setting of a 4x telephoto all-rounder? **Damien Demolder** finds out

IN THE same way that all little boys want to be astronauts, all budding photographers dream of long lenses. Right? Well, perhaps not all, but the super-long lens is surely on the wish list of many who have yet to realise that they won't actually need one. However, those who become interested in sport or wildlife, or any other subject that is difficult to get close to, will rightly want a long lens to facilitate a hobby that simply can't be successfully enjoyed without one.

The problem with long fixed-focal-length lenses is that they also tend to have long price tags that exclude all but those who can earn money from ownership, those who are well-off, or those who are prepared to sacrifice holidays, mortgage payments and

a new car to get one. Even the cheaper of the two fixed 600mm lenses on the market retails for more than £7,000, and unless you are happy to gain the same reach from the £350 Panasonic Lumix DMC-FZ200 bridge camera, there are not too many choices available. For some time, Sigma has produced a very popular 150-500mm f/5-6.3 lens, and has enjoyed something of an exclusive in the independent lens market for those going on a once or twice-in-a-lifetime safari, but now this position is challenged by a lens that reaches that much further.

The questions that remain are just how much of a compromise are we making when we buy one of these super-telephoto zooms, and how practical are they to use?

BUILD AND HANDLING

It would be unreasonable to expect a lens that extends from 150mm to 600mm to be anything other than large and heavy, so it should be no surprise that the Tamron SP 150-600mm f/5-6.3 VC USD is just that. Slightly longer than the Sigma 150-500mm f/5-6.3 lens, the extra 100mm of focal length adds 41g to the weight and 9mm to the diameter of the barrel, with the filter size being 95mm instead of 86mm. Some of that additional weight and size comes from the physics of designing this lens to be 100mm longer while maintaining the same f/6.3 maximum aperture opening at the longest focal-length setting. Had Tamron used the same barrel diameter as Sigma's 150-500mm optic, we would have expected a maximum aperture closer to f/8 – so the size is absolutely necessary for focusing systems to have a chance of seeing the subject.

Tamron has used 20 elements in 13 groups in this construction, and employs three LD (low-dispersion) elements to maintain tight focusing of all colours – and to prevent what we see as coloured fringes on high-contrast edges. We are treated to the same excellent VC (Vibration Compensation) system that we have enjoyed in other recent premium Tamron lenses, such as the SP 24-70mm f/2.8, and Tamron's still-new USD (Ultrasonic Silent Drive) motor that aims for both speed and low noise in the AF system.

DATA FILE

RRP
£949
Construction
20 elements in 13 groups
Diaphragm blades
9
Min aperture
f/32-f/40
Closest focusing
270cm
Filter size
95mm
Stabilisation
Yes (VC)
Focus markings
Yes
Max diameter x length
105.6x257.8mm
Weight
1,951g



On a bright sunny day, the camera and lens combination struggled a little with fast-moving gulls, although I did manage to catch this one in action

What is new is Tamron's eBand lens coatings – eBand stands for Extended Bandwidth and Angular-Dependency. In short, this new coating is applied on top of Tamron's standard coating layers to add extra strength to its anti-reflectance efforts. Light approaching from acute angles is encouraged to pass through the glass instead of reflecting off it – thus we should enjoy lower levels of flare, fewer internal reflections, better contrast and be able to suck more of the light from the subject into the barrel.

'We should enjoy lower levels of flare, fewer internal reflections and better contrast'

I'm quite a fan of Tamron's move back to using wide-ribbed rubber grips on its zoom and focusing rings, and enjoyed the sure feel of the textured surface on this lens. However, as both rings feel the same, and are separated by only about 30mm of barrel, I found that with my eye to the finder I often turned one when I had hoped to turn the other. Time and use, I suppose, would make us all more familiar with this.

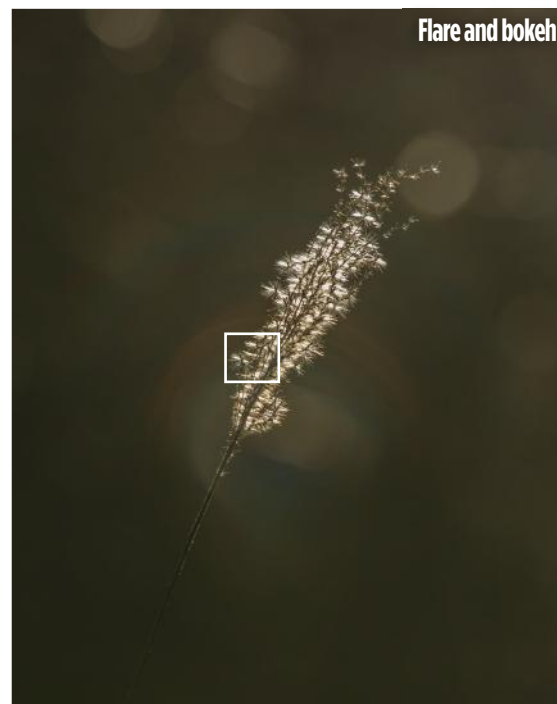
The lens is supplied with a non-removable, and substantial, foot that is used to attach the unit to a tripod – saving the lens from dragging the mount off your camera. The foot is well placed, and makes for a nice balance once there is a camera attached to the mount. A securing ring releases the barrel so that the lens can rotate, although there are no click-stops to let us know when we have reached 90° for a portrait, for example. A little guesswork is required, especially if the top of the lens is above head height.

The build quality of the lens is generally very good, and I suspect the unit will stand up to a good deal of wear. Tamron tells us that a rubber seal where the mount meets the camera forms a moisture-resistant barrier, so we don't need to worry too much about a bit of rain.

IN USE

I used this lens with a Canon EOS-1D X to tone the muscles in my right arm and to ensure I was allowing the lens a premium AF system with which to display its worth. And it did well.

What we need to be careful of



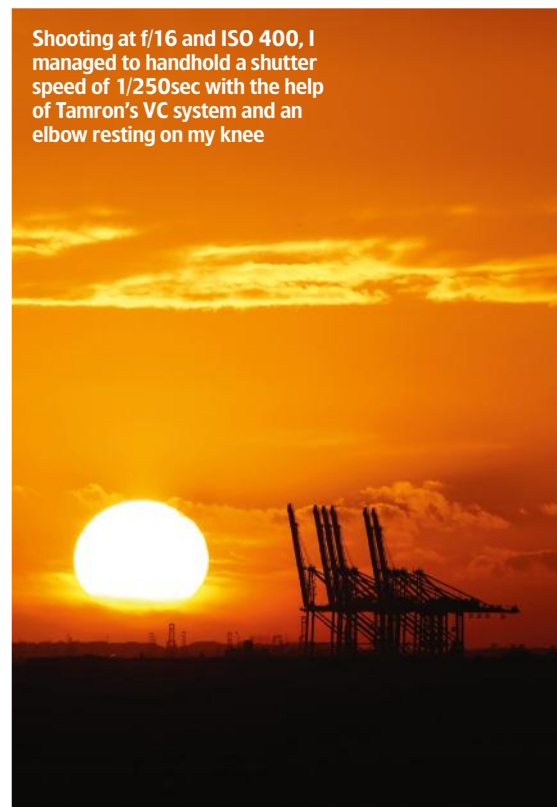
Flare and bokeh

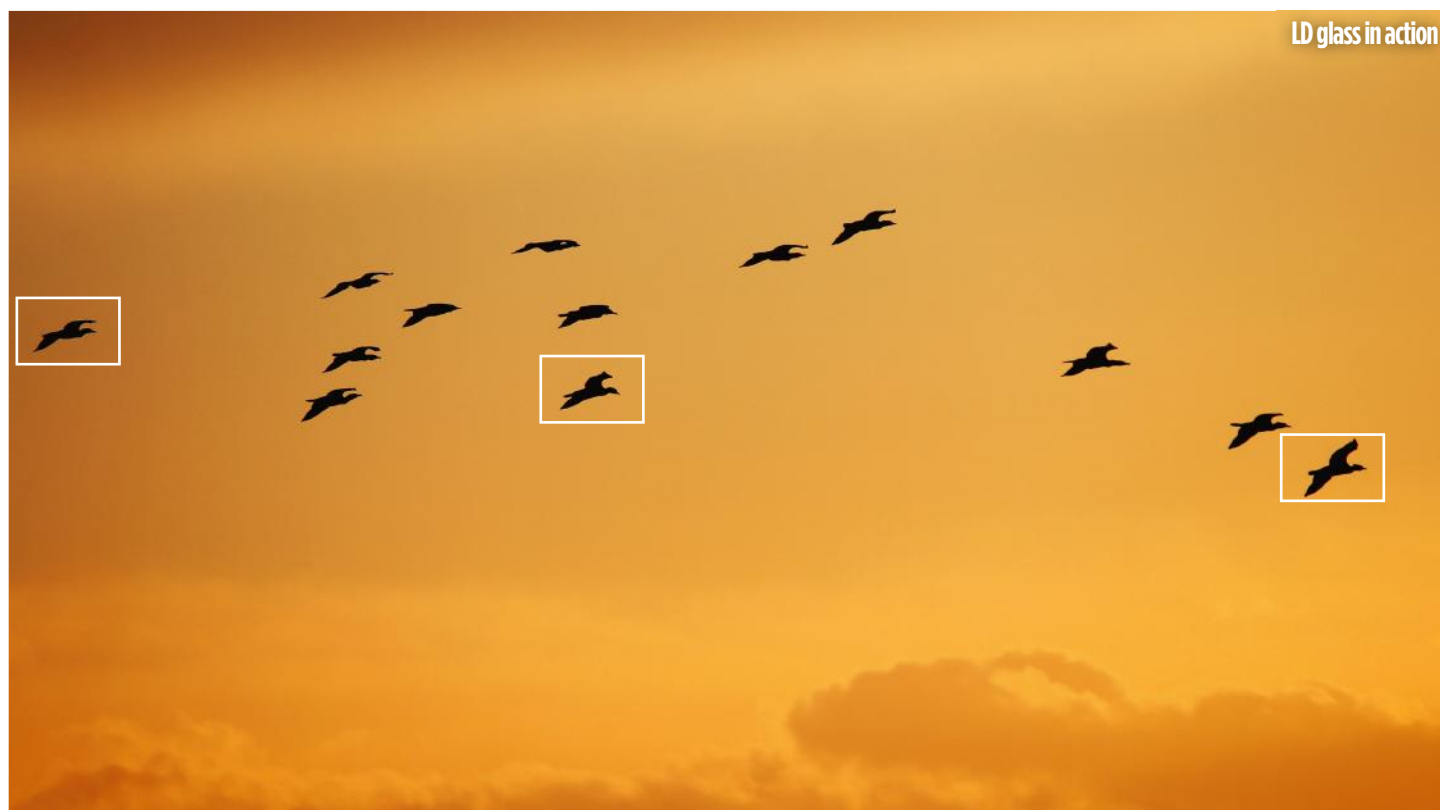


Detail at f/11

Tamron's eBand coatings seem to do a great job of controlling internal reflections. Here I was shooting almost directly towards the sun. Out-of-focus highlights are a little square-looking, but fine

Shooting at f/16 and ISO 400, I managed to handhold a shutter speed of 1/250sec with the help of Tamron's VC system and an elbow resting on my knee





Mild cyan edge (left)



Clean (centre)



Red outline (right)

Image quality

WE HAVEN'T been able to put this lens through our usual lab tests, but it is easy to see that when used wide open, fur and feathers do not render brilliantly. Closing to f/10–16 produces the best results, and then quality tails off towards f/40. This isn't a surprise, and I think most of us could have guessed that without even looking at the images. The softness at wide apertures is uniform across the frame at 600mm, but becomes an issue only when we're shooting at 400mm and longer. At the long end of the zoom, f/6.3 is to be avoided if possible in favour of apertures with better definition – starting with f/10 and running until f/16 and f/22. The difference in depth of field at normal distances between f/10 and f/22 is marked, and will suit different subjects equally well, and in practical terms the range between f/10 and f/22 should provide enough for all of us to get by.

For distant subjects I favoured f/16, and was very pleased with the results of silhouetted cranes against a setting sun (left). With the aid of the VC system and an elbow dug into my leg for extra support, I was able to achieve 1/250sec at f/16 and ISO 400 – and the lens rendered a very pleasing level of detail.

With as many elements as it is necessary to use in the construction of a lens of this type, flare and internal reflections are extremely difficult to deal with. Tamron has done a splendid job of it, though, and only when I shot almost into the sun did I experience anything that I would describe as reduced contrast. The shot, the seed head of a reed (above left), still retains plenty of detail, and the main patch of flare is extremely well contained in a small area. The same shot shows the characteristics of out-of-focus highlights – not quite round at

Tamron's LD glass elements do well to control chromatic aberrations in this very long lens. Edges in the centre are clean, while at the extremes only slight fringing is visible

f/11, despite the nine curved iris blades, but pleasant enough for my liking.

Chromatic aberrations are also very difficult to deal with in a long lens like this, and for the most part Tamron has managed very well. The shot above, of birds flying against an orange sky, demonstrates clearly the success of the LD elements. The hard edges of the silhouettes in the centre of the frame are delightfully clean, while those on the left have a mild cyan edge, and those on the right an outline of red. Yet these coloured outlines are slight, and not nearly strong enough to destroy our images.

Yes, the lens suffers from corner shading, to a noticeable degree when shooting flying birds against a clean blue sky, and it delivers pincushion curvilinear distortion too – at both ends. Really, though, I'm not sure we all care too much about either of those two faults. If you intend to use a lens like this for document copying or architecture, you should expect all that is coming your way. In natural subjects, such as wildlife, these faults will go unnoticed most of the time, and if there were compromises to be allowed, the designers have chosen well.



Fine fluffy detail gradually improves as we shift through f/8 to f/10 and f/16. The difference might not show in normal print sizes, but where resolution is critical we need to close the aperture to f/16. This example was shot at f/8

when buying a lens like this, and others that close to small maximum apertures, is that we don't forget what we are using, what our cameras need, and the laws of photography. AF systems are not usually operating at maximum efficiency when they have only an f/6.3 aperture's worth of light to work with, and inevitably they will find life hard. The EOS-1D X picked out stationary subjects nicely enough, but found flying geese quite a challenge when the lens was used at its longest focal length.

As well as a good AF system, you will also need a camera that doesn't mind shooting at high ISO settings. When we set the lens to 600mm we need a shutter speed of at least 1/600sec, and if our aperture is f/6.3 we will need ISO 600 even on a bright day. Of course, few lenses perform at their best wide open, and with this model we need to close to f/10 for the neatest edges, so once more the ISO needs to head in the more sensitive direction. I found that long-end shooting meant settings of ISO 1600 to maintain a safe shutter speed without the use of a tripod – and that is on a nice day. That's the physics and maths of the specification, before we get to how well the lens has been designed.

The built-in optical stabilisation system is obviously a great help in the matter of reducing the ISO setting and keeping shutter speeds longer, but for best resolution at that long end, especially when

'As well as a good AF system, you will also need a camera that doesn't mind shooting at high ISO settings'

photographing finely textured subjects, we should err on the side of safety, not risk.

It is some time since I used a focal length as long as 600mm, and I was surprised once more that it doesn't actually get as close to small creatures as I had expected. The last time I was shooting lions and wildebeest, so blue tits and robins featured really quite small in the frame from a distance of five metres. Extenders are not really an option with super-zooms such as this, unless you are happy to focus manually through a dark viewfinder, but for cars, bikes, foxes and larger wildlife, the reach of the lens will be perfect.

Zoom lenses tend not to offer exactly the stated focal lengths marked on the barrel, and I was interested to compare the difference between the angle of view of this lens at 600mm and of Sigma's 150–500mm optic at 500mm. The results show that there really is a difference between the two, and whether either is accurate or not, you gain significant extra reach with the Tamron. **AP**

Verdict

TAMRON has made a very good job of producing what must be an incredibly difficult lens to design and build. All lens design is a balance of one compromise against a host of others, but when dealing with a set of focal lengths such as this and trying to direct it all into a budget that will still appeal to the enthusiast pocket, the acceptable middle ground is mighty slim. It would take a miracle, and a couple of extra thousand pounds to make those wide apertures anything other than an opportunity to let light onto the AF sensors, and we shouldn't expect to be able to use them for fine detailed work.

Even though this is a lens that costs all but £1,000, there is no getting round the fact that for the focal lengths it offers, it is a budget option. That we have to use f/10 and beyond for critical sharpness is just one of those things, and we will have to learn to live with it. When the lens is sharp it is sharp enough, and more than capable of producing excellent results. We have to tailor our conditions somewhat to gather enough light, and that might mean Kenya instead of Kent, but we have sunny days in the UK too. Tamron's colour controls are admirable, and for the natural subjects we are all most likely to aim this lens at, the other aberrations are in the main insignificant.

That only leaves the physics of the specification, and as someone who did manage to become an astronaut famously reminded us from the control room of the *Enterprise*, there's not much even Tamron can do to change that.



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Mirror lock-up helps to ensure sharp shots by preventing mirror slap

MIRROR LOCK-UP EXPLANATION

Q In Richard Sibley's review of the Nikon D3300 (AP 8 March), he says: 'There is no mirror lock-up shooting... this should be noted for those wanting to delve into macro shooting.' Could you explain this in more depth? I am fairly new to photography and I want to explore macro more. **John Dunne**

A In a digital SLR, there is a mirror in the camera body that directs the light coming through the lens up to the viewfinder (usually via a pentaprism). If you take the lens off any digital SLR camera, you should be able to see the mirror clearly. When you want to make an exposure, this mirror has to flip up out of the way so that light can pass through to the sensor (this is also what causes the viewfinder in a digital SLR to 'black out' during an exposure). However, the action of the mirror flipping up can cause very slight vibrations. In certain situations, these vibrations can translate into camera shake that is visible in the final image.

This shake is by no means as pronounced as the camera shake associated with handholding a camera and using a shutter speed that's too slow, but it is enough to take the edge off the sharpness of an image in certain situations. One of the key areas where this can be problematic

is in macro photography: due to the high magnification factors that can be involved, as well as the minimal depth of field, the tiniest movement can result in blurring of the image.

To avoid this, some cameras feature a 'mirror-up' or 'mirror-lock' feature. What this does is make releasing the shutter a two-stage process. The first press of the shutter release flips the mirror up, but the sensor isn't exposed to light until the shutter release is pressed a second time. In this way, you are introducing a 'pause' between the mirror flipping up and the exposure being made – a pause that can allow the vibrations from the mirror actuation to settle. In doing so, you remove 'mirror slap' as a potential cause of image softness.

Of course, this only relates to digital SLRs that have a traditional reflex viewfinder: compact cameras and compact system cameras have no mirror, so therefore don't suffer from this problem.

Chris Gatcum

ASK...

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The Panasonic Lumix DMC-GX7 can zoom into a playback image by 2x, 4x, 8x or 16x



PROTECTIVE LENSES



I have just bought a new digital SLR and the first thing I want to do is put a filter on the front of the lens for protection. Is a skylight or a UV filter the best one to use? I understand that a UV filter no longer has a function, as the sensor has a UV filter in front of it, but a skylight filter has a very slight colour cast that I assume will have an effect on the image. What do you advise?
mrganderson

A You are correct that UV filtration is now unnecessary. You are also correct that skylight filters have a slight tint to them, but this is easily removed. Your camera's auto white balance will negate the colour shift automatically, and setting a custom white balance with the filter attached would also eradicate any slight tint. If you prefer to use one of the preset white balance settings, then a reference shot with a grey card would also enable you to remove any colour cast post-capture, so there are plenty of remedial options available.

However, why go to all this trouble when there's a third option available in the form of 'protection' filters? Unlike a UV filter, a protection filter doesn't claim to reduce UV levels and it won't tint your images as a skylight filter would because it is simply a clear piece of protective optical glass. This doesn't mean it will protect your lens from being damaged if it's dropped (no filter is guaranteed to do that), but it will act as a first line of defence against scratches, overzealous cleaning and anything else that might otherwise mark the front element of your lens. **Chris Gatcum**

ASSESSING SHARPNESS



My Panasonic Lumix DMC-GX7 allows me to check the quality of my images by zooming into a playback image by 2x, 4x, 8x or 16x. Can you tell me what size image I am looking at when I select these different magnifications? My maximum print size is usually A4 (around 25x16cm), so what magnification should I be using to check if a photograph will look sharp when printed? **Alan Thompson**

AP GLOSSARY

UV and skylight filters

Skylight and UV filters were once seen as an almost essential item for photographers shooting on film, but today it's fair to say that their necessity is decidedly dubious. The problem is that they were both designed to filter out UV light to reduce the haziness found on clear days or at high altitudes. It's debatable whether this is actually necessary with the most recent colour emulsions, and it's certainly not an issue with digital capture, which undermines their main purpose.

The main difference between a UV filter and a skylight is that a skylight filter

has a slightly warm (pinkish) tint that is designed to prevent images taken on 'blue-sky' days from appearing too cool. Two types of skylight filter are generally available – 1A and 1B – with the 'B' variant having a slightly stronger colour. However, as noted in the *From the forum* question (see left), this is easily removed.

Consequently, many of these ostensibly clear filters were/are sold in a 'protective' role, to stop the front element of a lens getting scratched or marked. However, even that is now a tenuous purpose – dedicated protection filters are available for this very purpose.

A Although an image that's going to be printed at A4 can feasibly get away with being marginally softer than an image you want to print at A3, I wouldn't let your intended print size influence you. For assessing sharpness, a simple rule of thumb that I find works with most cameras is to zoom into an image fully and then zoom out by one or two steps. This prevents you from looking at 'actual pixels' that don't really reveal much about anything, but at the same time you're looking at an image under 'reasonable' magnification.

In this instance, based on the size of the GX7's screen, I'd suggest that zooming in to 4x magnification would be similar to looking at a section of an image that would be slightly smaller than A4, while zooming in to 8x magnification will be like looking at a small section of a (roughly) A3-sized image.

However, in both cases it's important to remember that the camera's LCD screen isn't an absolute guide. The fact is, the screen has a resolution of just over 1 million pixels, but the pixel count in your images, or a section of a magnified image displayed on the LCD, will be far higher than that (unless you're at 16x magnification). This means the camera will be reducing the number of pixels in the image file to fit the LCD display, so the preview image is, at best, an approximation of quality. **Chris Gatcum**

LIGHTER LENS FOR LANDSCAPES

Q I will be spending some time in the Outer Hebrides this summer. Primarily, I will be photographing landscapes and perhaps some wildlife. I have a Nikon D7000 and various lenses, including a Nikkor 35mm and a Nikkor 17–55mm f/2.8. The Nikkor 17–55mm, while a super lens, is big and heavy, and I find carrying it and the camera unwieldy. I have a Gitzo traveller tripod and a Canon PowerShot G15 compact. Would changing

the 17–55mm to a Nikkor 16–85mm VR lens be an idea, or should I cut my losses and change from Nikon to a mirrorless camera? If so, what would you recommend? I shall be photographing in raw and quality is important. **John Watson**

A Changing camera systems seems a little extreme in this situation. I would suggest that you could quite happily switch to the 16–85mm f/3.5–5.6G ED VR zoom, which would lighten your load by almost 300g and still maintain great image quality. At the same time, you will also benefit from a slightly expanded focal-length range and Vibration Reduction to assist you when shooting handheld.

Although your existing 17–55mm f/2.8G IF-ED is a fantastic lens, much of its 770g weight is due to its fast and constant maximum aperture (which requires larger glass elements) and its robust 'pro' build quality. As you plan on shooting mainly landscapes, a fast maximum aperture is arguably less of a necessity as you will most likely be stopping the lens down to get a greater depth of field. Provided you don't shoot at the smallest aperture settings (where diffraction will start to affect sharpness), stopping down will also mean you are working at the optimum aperture setting for the lens, so you are getting the best image quality from it. And when it comes to image quality, you may find that the consumer and pro lenses are much closer than you expect.

The best advice I can give is that you head to the nearest camera store that has the 16–85mm zoom in stock and put it through its paces on your camera. You may not be able to replicate every shooting situation, but it will give you an indication of the characteristics of the lens, and if you take your 17–55mm with you, you can do a very quick 'compare and contrast' by taking matching images at the same settings. **Chris Gatcum**

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

In next week's AP
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SONY AWARDS

OPEN WINNERS

Nigel Atherton looks at the winners of this year's Sony World Photography Awards Open Category

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Sony's 20.4-million-pixel travel compact with 30x optical zoom is put through its paces



ON TEST

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055XPROB

We find out how Manfrotto's latest tripod performs



CANON PIXMA IP8750

Vincent Oliver tries out Canon's A3+ photo-quality printer with wireless connectivity

Raw exposure

To rehearse the reasoning again, if one is controlling exposure in order to produce a good in-camera JPEG file, then usually the photographer will manage the exposure so as to achieve the desired range of tonality in the final image, at the selected ISO sensitivity. On the other hand, when shooting to produce the best raw file for later processing with a computer, the aim is to capture the maximum amount of information, which means achieving the largest possible dynamic range. This in turn requires the capture of the largest possible exposure while avoiding clipping the brighter parts of the image in the raw file. The theme of this article is the practical implications of this difference when it comes to the camera settings.

The first major difference in exposure management priorities for raw and JPEG files comes directly from the above discussion. Whereas exposure metering and setting for a JPEG is generally based around setting the midtones at the desired point of



the grey scale, when it comes to managing exposure for raw, what is required is to measure the highlights and set exposure to the maximum that preserves them. The problem with this is that exposure meters are typically designed for the former role and adapt poorly to the latter.

Broadly, there are two strategies to deal with this: the first is to subvert your camera's exposure meter settings to measure the highlights; the second is to abandon the camera's exposure meter and expose according to the brightness histogram on the camera's LCD instead, a technique that has become known as 'exposing to the right'. However, to set up both of these, it is necessary to find a way to measure the values captured in the camera's raw file. This can be done using Raw Digger tool (www.rawdigger.com) discussed in the previous articles, or (albeit a little more laboriously) via the ubiquitous open-source raw converter dcrw (www.cybercom.net/~dcoffin/dcrw), which is available for all commonly used computer operating systems.

What we are aiming for is an absolute measurement of the pixel values in a raw file. This can be done because dcrw has the option to produce a TIFF file in which each pixel value is simply the value of the original pixel. The TIFF file can then be read into your image editor of choice, and the pixel values explored. However, dcrw is an old-fashioned 'command line' utility. Luckily, only one command is needed. Figure 1 shows the command line window for the required options.

Once this has been done, the output is a monochrome file because the raw image has not been de-mosaicked. When it's read by your image-editing tool, the scene is visible but the different brightnesses of the red, green and blue pixels can be made out quite clearly (see Figure 2). This is not a problem, as the point of this file is not to be printed; it is there so we can check the pixel values.

In this section I will discuss how to set up your camera's spot metering function to correctly meter for the highlights. Normally, a spot meter is designed to meter a midtone, nominally 18% grey. Since we wish to use it to meter 100% white plus (highlights being brighter than white), we need to dial in an adjustment using exposure



Fig 1: The command line (from a Mac) for dcrw. This command produces a 16-bit TIFF file in 'document' mode, with pixel values copied direct to the TIFF file

compensation. This is how it is done.

Firstly, set the camera to spot metering mode. Put the meter spot on the brightest part of the scene (the highlight to be metered), centre the exposure (using shutter or aperture priority, or program mode is fine for this), then take a picture. Now dial in 3EV extra exposure and take the shot again. Process the pictures using dcrw, with the command line options in Figure 1, and load the first shot (the 'correctly' exposed one) into your favourite image editor. One point worth noting here is that I have assumed your image editor can handle '16-bit' values, for we have produced a 16-bit TIFF file. If your editor only accepts 8-bit files (Gimp, for instance), it will load the file, but translate it on the fly to an 8-bit file. This will not affect the procedure to be described below, it will simply degrade the accuracy a little, though not enough to worry about. The image should be loaded in greyscale mode, since it is a greyscale image.

Having loaded the shot into your editor, locate the point where the highlight is and discover its pixel value – some editors allow you to do this directly, with others you will need to use the ‘color picker’ tool and look at the resultant color. Note the value. Now do the same with the ‘3EV overexposed’ shot and note the value of the same point – this should be the maximum value the camera can capture, and it serves as the



Fig 2

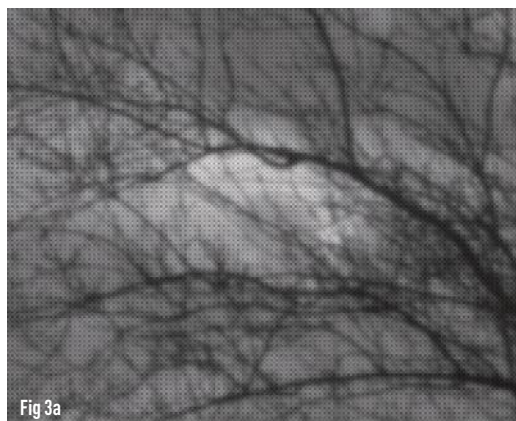


Fig 3a

Fig 2: The resultant TIFF file looks like this – not pictorially perfect, but it doesn't have to be

Fig 3: Zooming in shows the Bayer pattern (a). In the brightest parts this is clearly 'blown', and all of the red, green and blue pixels are at their maximum value (b)



Fig 3b

value to which we want the highlights in the image exposed. Therefore we do a simple calculation to find out how much exposure compensation to dial in.

If we take the first measurement as the 'actual' and the second as the 'limit', then the amount of exposure compensation needed (in EV) is $\log_2(\text{limit}/\text{actual})$. For instance, if the 'actual' was a value of 5,000, and the 'limit' was 13,500, then the amount of exposure compensation is $\log_2(13,500/5,000) = 1.433\text{EV}$. Most computers have a calculator utility that will calculate 'log 2' values. Otherwise, if the ratio is between 2 and 2.4, dial in one stop, if between 2.4 and 3.4 dial in 1.5 stops, and if between 3.4 and 4.8, dial in 2 stops and if over 4.8, dial in 2.5 stops. Note that we want positive (plus) exposure compensation,

since we want to increase the exposure for the value given.

To use the discovered value of exposure compensation, simply dial it into your camera and, using spot metering, meter the brightest part of the scene in front of you. Some cameras only allow exposure compensation in auto modes, but this is fine: simply set an automatic mode (aperture or shutter priority, depending on whether you are more concerned with depth of field or motion blur – if you can't decide, program mode will also work fine. You can lock the exposure at the metered point using the 'AE lock' control, depending on your camera. Then recompose and take the photo.

You will find when you come to process the image that with default processing applied, the photo may look very

overexposed, as will the JPEG image produced by the camera. This is fine, however, as you will compensate for this in processing, reducing brightness to the required level. The difference between this and a 'nominally' exposed shot is that this method uses the sensor's full capture range. In particular, for a scene of normal tonal range the shadows will have been exposed more than for a nominal exposure, and will thus be less noisy and retain more detail. If the scene had an unusually high range of values, the scene will appear underexposed – the difference from the normally exposed scene being that in this one the highlights will be better preserved.

Next time, I will examine the second strategy for managing exposure for raw files, which is known as 'exposing to the right'. **AP**

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BRONICA SOAI COMP WITH 80mm PS W/120 BACK	MINT £475.00
BRONICA SOA + 80mm f2.8 S. PRISM FOR BACK, GRIP	MINT-EXC++ £395.00
BRONICA 50mm f3.5 PS LENS	MINT-BOXED £195.00
BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA 200mm f4.5 PS LENS WITH HOOD	MINT-BOXED £179.00
BRONICA PRISM ME METERED FOR SOA/SOA	MINT £99.00
BRONICA SOA 120 MAGAZINE BACK	MINT £99.00
BRONICA SOAIM POLAROID MAGAZINE BACK	MINT-BOXED £595.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC++ £165.00
BRONICA SPEED GRIP FOR SOA/SOA	MINT £99.00
FUJI 645 WIDE PROFESSIONAL WIDE 60	MINT-CASED £395.00
FUJI GW 690 MK III PROFESSIONAL	MINT-BOXED £599.00

FUJI GW 670 MK III C/W 90mm f3.5 LENS	MINT-BOXED £675.00
MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD, FILT	MINT- £1,265.00
MAMIYA 150mm f4.5 "G" WITH HOOD	MINT £365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II	MINT-BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II	MINT-BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 150mm f4.5 LENS FOR RZ	MINT £195.00
MAMIYA 150mm f3.5 AF FOR 645 AF	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT £299.00
MAMIYA 180mm f4.5 SEKOR FOR R8	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT £69.00
MAMIYA 220 BACK FOR RZ 67	MINT £95.00
PENTAX 65N II AF WITH PENTAX 45-85 ZOOM LENS	MINT- £599.00
PENTAX 67 BODY WITH 55mm f4 LENS (DENT TO PRISM)	EXC++ £645.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 67	MINT £195.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT-BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD	MINT £199.00
ROLLEIFLEX SCHNEIDER 150mm f4.5 MAKRO FOR 6008	MINT £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICA/MIT 1245 COMPLETE WITH CASE	EXC++ £179.00
YASHICA/MIT 1245 COMPLETE WITH CASE	MINT £199.00

Hasselblad

HASSELBLAD 503 CXi BODY + W/LF	MINT- £495.00
HASSELBLAD 500CM + 80mm f2.8 T" + HOOD BLACK	MINT-BOXED £595.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T" + HOOD	MINT- £695.00
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN KEPPER £365.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT-BOXED £599.00
HASSELBLAD 150mm f4 SONNAR CF	EXC++ £375.00
HASSELBLAD 45X PRO FLASH COMPLETE	MINT-BOXED UNUSED £145.00
HASSELBLAD A12 BACK	EXC++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 W/LF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED AF DX FISHEYE LENS	MINT-BOXED £395.00
NIKON 28mm f2.8 AF	MINT £129.00
NIKON 35mm f2 AF	MINT £125.00
NIKON 50mm f1.8 AF	MINT £79.00
NIKON 50mm f1.4 AF + FILTER	MINT £175.00
NIKON 55mm f1.4 AF "D" WITH HOOD	MINT-BOXED £595.00
NIKON 100mm f2.8 AIS SERIES E GREAT PORTRAIT LENS	MINT £110.00
NIKON 180mm f2.8 AF D IF-ED LATEST LENS	MINT BOXED £465.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT BOXED £595.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED AF	MINT-BOXED £325.00
NIKON 18 - 55mm f3.5/5.6 "G" DX AF-S VIBRATION RED	MINT BOXED £199.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF-ED AF-S CASED	MINT-HOOD £149.00
NIKON 18 - 105mm f3.5/5.6 "G" DX ED AF-S VIBR. RED	MINT CASED £149.00
NIKON 18 - 200mm f3.5/5.6 "G" DX ED AF-S VR II LATEST	MINT BOXED £465.00
NIKON 24 - 120mm f3.5/5.6 AF IF ED AF-S VR	MINT BOXED £245.00
NIKON 35 - 70mm f3.5/4.5 AF	MINT £75.00
NIKON 35 - 90mm f4.5/5.6 AF "D" WITH HOOD	MINT BOXED £55.00
NIKON 35 - 105mm f3.5/5.6 AF WITH MACRO	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 AF + HOOD	MINT £129.00
NIKON 55 - 90mm f4.5/5.6 "G" DX AF-S VIBRATION RED	MINT BOXED £199.00
NIKON 55 - 200mm f2.8 IF-ED AF-S VIBRATION REDUC.	MINT BOXED £999.00
NIKON 70 - 300mm f4/5.6 "G" BLACK	MINT BOXED £595.00
NIKON 70 - 300mm f4/5.6 "D" ED	MINT-BOXED £145.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIB RED	MINT BOXED £199.00
NIKON 80 - 200mm f2.8 IF-ED AF	EXC++ £295.00
NIKON 80 - 200mm f2.8 IF-ED AF "D" 2 TOUCH	MINT CASED £595.00
NIKON H87 HOOD FOR 80 - 200	MINT BOXED £20.00
NIKON 80 - 400mm f4.5/5.6 D ED VIBRATION REDUC	MINT-BOXED \$999.00
NIKON TC4ME HIKON 1/4 TELECONVERTER	MINT BOXED £275.00
NIKON TC17 HIKON 1/7 TELECONVERTER	MINT BOXED £275.00
NIKON TC20E HIKON 1/20X TELECONVERTER	MINT-BOXED £145.00
NIKON TC20E IF-A/S TELECONVERTER	MINT £195.00
NIKON S82S SPEEDLIGHT	MINT-BOXED £65.00
TAMRON 14mm f2.8 IF-ED TELEVIEWER NIKON FIT	MINT £75.00
NIKON FIT TRI-LUP EXT REMOTE SET 12mm,20mm,36mm	MINT £49.00
NIKON MC 30 THERM TUBE CONTROL FOR D7000,2000	MINT £45.00
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E	MINT £195.00
SIGMA 20mm 1:1.8 EXD ASPHERIC RF (LATEST)	MINT BOXED £299.00
SIGMA 24mm f2.8 AF + HOOD	MINT £49.00
SIGMA 70mm f2.8 EX HSM LATEST MODEL (LATEST VERSION)	MINT BOXED £299.00
SIGMA 105mm f1.8 EXD ASPHERIC RF (LATEST VERSION)	MINT BOXED £525.00
SIGMA 150mm f1.8 EXD ASPHERIC RF (LATEST MODEL)	MINT BOXED £525.00
SIGMA 180mm f6.3 MACRO AF APO	MINT BOXED £175.00
SIGMA 500mm f4.5 EX HSM LATEST VERSION	EXC++ CASD £1999.00
SIGMA 17 - 35mm f2.8 EXD ASPHERIC	EXC+ BOXED \$159.00
SIGMA 18 - 35mm f3.5/4.5 ASPHERICAL	MINT BOXED £79.00
SIGMA 28 - 200mm f3.5/6.3 WITH RUBBER HOOD	MINT £49.00

Canon PROFESSIONAL DEALER "ALL UK STOCK"

SPRING CASHBACK Claim £150 EOS 5DIII £100 EOS 7D £50 EOS 700D

CASHBACK ENDS 7.5.14 **CASHBACK ENDS 7.5.14** **CASHBACK ENDS 7.5.14**

12 Months 0% Finance on EOS 5D MK III + EOS 70D + EOS 6D cameras

EOS1DX 2 Years 0% Finance	£4,849	EOS 6D Body	£1,329	70-200mm f4 IS	Claim £85	£979	24mm f2.8 IS USM	£458
5D MKIII body Claim £150	£2,320	EOS 6D + 24-105L IS	£1,925	70-200 f2.8 IS II	Claim £210	£1,949	300mm f4 IS	£1,249
5D III + 24-105 IS Claim £150	£2,890	EOS 6D + 24-70 f4 IS	£2,049	70-200mm f2.8		£999	300mm f2.8 IS II	£5,329
5D MKIII + 24-70 + 70-200 Claim £570	£5,999	6D body 0% Finance Offer	£1,349	70-300 f4-5.6 IS		£1,299	400mm f5.6	£1,128
5D MK III + 24-70 f2.8 Claim £360	£4,049	14mm f2.8 II USM	£1,869	100-400mm IS		£1,349	400mm f4 DO IS	£5,699
12 Months 0% on 6D + 70D	0%	10-22mm EFS	£479	TSE 17mm f4		£2,049	500mm f4 II IS	£7,765
EOS 7D v2 Body Claim £100	£1,029	16-35mm f2.8 II	Claim £170	200mm f2.8 IS USM		£1,699	600mm f4 II IS	10,299
EOS 7D + EFS 15-85 IS	Claim £100	17-40mm f4	Claim £60	24mm f1.4 II		£1,299	1.4 X or 2 X EXTENDER III	£419
EOS 700D+18-55 Strm	Claim £50	135mm f2 USM	£899	50mm f1.2		£1,249	200 - 400mm f4 IS Extender	10,249
EOS 700D+18-135 Strm	Claim £50	17-85mm EFS IS	£349	50mm f1.4 USM		£295	MR14EX Macrolite	£459
EOS 70D + 18-55 STM	£959	24-70mm f4L IS	Claim £165	35mm f2 IS USM		£458	600EX-RT Speedlite	Claim £60
Pixma Pro1 Claim £100	£649	24-70mm f2.8 II	Claim £210	85mm f1.2 II		£1,749	Powershot G16	Claim £30
70D Body	£865	8-15mm f4 Fisheye	Claim £165	85mm f1.8 USM		£310	Powershot G1X MK II	£749
70D + 18-135 IS STM Lens	£1149	70-200mm f4	£529	100mm f2.8 Macro	Claim £85	£749	Powershot S120	Claim £30



Nikon PROFESSIONAL Dealer - UK STOCK



NIKON Spring Cashback - Ends 28.5.14 **NIKON Spring Cashback - Ends 28.5.14**
D4S D800E D800 D610 D7100 D3300 LENSES FLASHGUNS ACCESSORIES

D4S body	£5,199	24-85 f3.5/4.5 AFS VR	£419	28mm f1.8G AFS	NEW	£495	NEW H5D-50C	£22,440
D4S body + WT5 Transmitter	£5,498	18-300 G ED VR DX	Claim £70	85mm f1.4G AFS		£1,169	H4D-40 + 80mm	£14,567
D610 + 24-120 f4 VR	Claim £120	10 - 24mm f3.5-4.5 G AFS DX	£639	85mm f1.8G AFS	NEW	£379	New H5D-40 body set	£12,995
D610 + 24-85mm VR	Claim £120	16-85 f3.5-5.6G VR	Claim £50	300mm f4 AFS VR		£1,049	New H5D-50 body set	£20,195
D610 Body	£1,999	16-35mm f4G AFS VR	£849	200-400mm f4 AFS VR II		£4,849	New H5D-200 Body set	£32,295
D800 Body	£1,399	18-35 f3.5/4.5 AFS VR	NEW	200mm f2G AFS VR II		£3,699	H5D-50 Multi Shot body	£25,895
D800 + 24-70 f2.8	£3,229	14-24mm f2.8G AFS	£1,339	300mm f2.8G AFS VR II		£4,149	H4D - 40 + 35-90mm	£18,425
D800E Body	£2,349	18 - 200 G DX VR II	Claim £60	400mm f2.8G AFS VR		£6,799	H4D - 200 MS body	£26,399
D800E + 24 - 70 f2.8G AFS	£3,578	24-70mm f2.8G AFS	£1,249	500mm f4G AFS VR		£5,799	Phone to arrange a Demo	
D800E + 14 - 24 f2.8G AFS	£3,688	24-120mm f4G AFS VR	£829	600mm f4G AFS VR		£7,149	CFV-50 for 500 series	£10,995
D7100 Body	£849	28 - 300mm G AFS VR	£689	800mm f5.6G AFS VR		£15,599	28mm f4 HCD Lens	£3,439
D7100+18-105 VR	Claim £100	70-200mm f2.8G AFS VR II	£1,629	2x TC-20 E III Converter		£365	35-90mm f4 -5.6 HCD Lens	£5,485
D7000 + 18-105	£699	70-300mm f4.5-5.6G AFS VR	£429	1.4x II or 1.7x II Converter		£319	50mm f3.5 HC II Lens	£3,162
D7000 Body	£579	80-400mm f4.5-5.6 AFS VR	£2,099	PC-E 24mm f3.5 D ED		£1,479	HTS Tilt+ Shift Adapter	£4,113
D5300 + 18-55 VR	Claim £60	55-300 f4.5-5.6G AFS VR	£279	PC-E 45mm f2.8 D ED		£1,419	80mm f2.8 HC Lens	£1,895
D5300 + 18-140 VR	Claim £60	18-140mm DX VR	Claim £50	SB910 Speedlight		£349	100mm f2.2 HC Lens	£2,740
D3300 + 18-55 VR II	£579	24mm f1.4G AFS	£1,489	SB700 Speedlight		£229	120mm f4 Macro HC II Lens	£3,690
D3200 + 18-55 VR II	£369	35mm f1.4G AFS	£1,329	SB-R1 Macro flash		£409	150mm f3.2 HCN Lens	£2,740
F6 Body	£1,530	35 f1.8G AFS DX	Claim £20	SU-B1C1 Commander kit		£549	210mm f4 HC Lens	£3,057
Df + 50mm f1.8G Set - Silver	£2,749	40mm f2.8 Micro	Claim £20	SB-R00 Commander		£269	300 f4.5 HC Lens	£3,690
Df + 50mm f1.8G Set - Black	£2,495	50mm f1.4G AFS	£285	105mm f2.8G Micro AFS VR		£629		
MB-D14 Grip	£229	50mm f1.8G AFS	£155	WT5 Transmitter		£399		

HASSELBLAD

2 YEARS 0% Finance on a NEW H5D

NEW H5D-50C	£22,440
H4D-40 + 80mm	£14,567
New H5D-40 body set	£12,995
New H5D-50 body set	£20,195
New H5D-60 Body set	£28,000
New H5D-200 Body set	£32,295
H5D-50 Multi Shot body	£25,895
H4D - 40 + 35-90mm	£18,425
H4D - 200 MS body	£26,399
Phone to arrange a Demo	
CFV-50 for 500 series	£10,995
28mm f4 HCD Lens	£3,439
35-90mm f4 -5.6 HCD Lens	£5,485
50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
210mm f4 HC Lens	£3,057
300 f4.5 HC Lens	£3,690

BOWENS

the power behind the picture

500R /500R /500R Tx Kit	£1,399	Swarovski CL 8x25 Pocket	£485
500R /500R Tx Kit	£911	Swarovski CL 10x25 Pocket	£522
500 Pro/500 Pro Tx kit	£1,139	Swarovski CL 8x30 Comp	£730
750 Pro/750 Pro Tx kit	£1,253	Swarovski CL 10x30 Comp	£755
2 Year GUARANTEE ON BOWENS		Swarovski SLC HD 8x42	£1430
1000 Pro/1000 Pro Tx kit	£1,566	Swarovski SLC HD 8x42	£1505
500 Classic Head	£329	8x32 EL Swarovision	£1415
400 Rx Head	£306	10x32 EL Swarovision	£1430
200 Rx Head	£274	8.5x42 EL Swarovision	£1710
1500 Pro Head	£798	10x42 EL Swarovision	£1775
1000 Pro Head	£645	ATS65 HD Scope + 20-60x	£1395
750 Pro Head	£562	ATS80 HD Scope + 20-60x	£1845



Leica

S Body	£12,495
S Body + 70mm S Lens ED	£13,995
M body	£5,100
Leica C	£549
Leica X Vario	£1,949
M Monocrom	£5,995
50mm f 0.95 Noctilux - Blik	£7,600
28mm f2 Summicron - Blik	£2,800
35mm f2 Summicron - Blik	£1,975
50mm f1.4 Summilux - Blik	£2,600
50mm f2 Summicron	£1,525
X 2	£1,356
V-Lux 4	£639
D-Lux 6 + Free Goods	£529
e/DAP0 TELEVID 82 + 50x	£1,999



SIGMA Tokina Nikon/Canon fits

NEW SIGMA 8 - 16mm DC HSM	£549
SIGMA 10-20mm f4-5.6 EX DC	£349
SIGMA 10-20mm f3.5 EX DC	£399
SIGMA 17-70mm f2.8-4 DC OS	£359
SIGMA 24 - 70 f2.8 EX DG HSM	£599
SIGMA 70-200 f2.8 EX DG OS	£799
SIGMA 120-400mm DG OS	£649
SIGMA 150 - 500mm DG OS	£749
SIGMA 50 - 500mm DG OS Nikon	£949
SIGMA 105 f2.8 DG Macro OS	£399
SIGMA 300 f2.8 EX DG HSM	£2,249
SIGMA 35mm f1.4 DG HSM	£699
Tokina 11 - 16mm f2.8 ATX MK II	£529
Tokina 12-24mm f4 II ATX ProDX	£399
Tokina 100 f2.8 Macro ATX Pro	£369
Tokina 16 - 28mm f2.8 ATX Pro FX	£695

ZEISS ZF2 for Nikon ZF Canon, ZM Leica

15mm f2.8 ZF2/ZE NEW	£2,150
135mm f2 ZF2/ZE NEW	£1,599
21mm f2.8 ZF2/ZE	£1,380
55mm f1.4 ZF2/ZE	£3,170
28mm f2 ZF2/ZE	£940
35mm f1.4 ZF2/ZE	£1,380
35mm f2 ZF2/ZE	£818
50mm f1.4 ZF2/ZE	£532
85mm f1.4 ZF2/ZE	£940
50mm f2 Makro ZF2/ZE	£940
100mm f2 Makro ZF2/ZE	£1,380
21mm f4.5 Biogon ZM	£859
25mm f2.8 Biogon ZM	£859
28mm f2.8 Biogon ZM	£770
12mm Tuit - Fuji or Sony	£749
32mm Tuit - Fuji or Sony	£495

Manfrotto Tripods & Heads

190 XProB	£110	804 RC2 head	£57
190XProL + 804rc2	£149	808 RC4 head	£108
190 CXPro 4	£239	410 head	£153
190CXPro 4 + 460	£229	MVH500AH	£110
055 CXPro 3	£259	MVH502AH	£135
055CXPro 4	£275	494 RC2	£46
460 MG head	£65	496 RC2	£47
494 RC2 head	£46	498 RC2	£79
		327 RC2	£146
		468MGR2C	£195
		468 MGR2C	£191
		679B + QR Head	£245



USED EQUIPMENT "Wanted quality photographic kit for Part exchange or Commission Sale"

Bronica GSI Complete	£595	Bronica AE II Prism	£329	Rioch GR + Leather Case	£95	Canon EOS 5D Body	£450
ETRIS + 75mm + 120 back	£295	Fuji 18mm f2 Lens EX DEMO	£195	Nikkor AF 18-200mm VR	£395	Canon EOS 5D II Body	£895
ETRIS + 75mm + 120 back	£260	ETRIS + AEII Prism + 3 Lenses	£395	Nikkor AF 18-200mm VR II	£395	Canon EOS 1D MKIII Body	£995
Bronica 40mm PE Lens	£295	Minolta Spotmeter F	£195	Nikkor AF 24-70mm f2.8G	£595	Canon EF 35mm f1.4L	£895
Bronica 65mm PS Lens	£195	Apo Televid 82 EX Demo	£1429	Nikkor AF 24-70mm f2.8G	£595	Canon EF 17-55mm f2.8 IS USM	£450
Bronica 150mm PS Lens	£5,995	Ultravid 10x42 HD NEW	£1495	Nikkor AF 55-200mm f4-5.6G	£195	Canon EF 18-200mm IS	£295
H4D - 40 Body set	£3,495	Ultravid 8x42 HD NEW	£1195	Nikkor AF 55-200mm f4-5.6G	£195	Canon EF 100mm f2.8L IS USM	£1,095
HCD 35-90mm Lens	£225	Nikon D5000 body	£350	Nikkor AF 20-35mm f2.8D	£349	Canon EF 200mm f2.8L IS USM	£895
Hass HM Film Magazine	£350	Micro Nikkor 35mm DX VR	£195	Sigma 12-24mm DG HSM/Nikon	£349	Canon EF 600mm f4L ISM	£2,495
Hasselblad 50mm CT	£150	Nikon D200 body	£1,195	Sigma 12-24mm DG HSM/Nikon	£349	Canon EF 24-105mm f4L IS USM	£449
Hasselblad A12	£225	Nikon D7000 body	£450	Sigma 10-20 f4.5-5.6 Nikon	£225	Canon EF 14-35mm f2.8L IS USM	£449
Hasselblad 150mm CF Lens	£115	Nikon D200 + 18-55mm	£225	Leica M6 body	£495	Sigma 105mm Macro OS Canon	£299
H1 + 150mm HC + 120 back	£225	Nikon D7000 + 18-105mm	£495	Leica M7 body	£1,195	Canon EF 16-35mm f2.8L II	£850
150mm HC Lens	£1295	Nikon F3 body	£195	Leica Ti Elmar M 11625 6 bit	£195	Canon EF 300mm f4L IS	£895
Mamiya 645 Pol Back. Now	£95	Nikon F5 body	£250	Leica 50mm f2 M 6 bit	£250	Canon EF 70-200mm f4L IS	£395
Mamiya 645 105 - 210mm	£250	Nikkor 16-85mm DX VR	£99	Leica X1 Silver	£895	Canon EF 200mm f2.8L II	£495
Mamiya 645 105mm 12.8	£179	Nikkor 15mm f3.5 AIS	£179	Leica 24mm f2.8 Elmarit M 6 bit	£195		
Mamiya 645 210mm f4	£105	Nikkor 80-400mm AFD	£1,095	Leica 28mm f2.8 Asph M 6 bit	£195		
Mamiya 78 - 210mm Lens	£595	Nikkor 55-200mm VR	£125	Leica 90mm f2.5 Summarit	£395		

PocketWizard

Mini TT1 CE Canon	£149
Flex TT5 CE Canon	£149
1xMini 2xFlex Canon	£419
Mini TT1 CE Nikon	£149
Flex TT5 CE Nikon	£149
1xMini 2xFlex Nikon	£439
NEW 2 x PLUS III	£249
Fuji	
Fuji X100S	£899
Fuji XM-1 kit	£449
Fuji X-E2 + 18-55	£1139



CAMERAS LENSES BAGS TRIPODS PRINTERS BINOCULARS SCOPES FLASHGUNS & LIGHTING ACCESSORIES TRAINING

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 18-270mm f/3.5-6.3 ED SDR £599.00
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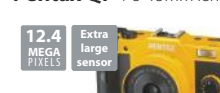
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D7000 + 18-105mm VR £705
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CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Taddy - Nottinghamshire



NEW! D3300 Body £499

D3300 Body £499
D3300 + 18-55mm VR II £598
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Price you pay today £979

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammydo - Ulster



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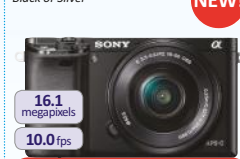
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NEW! A7R Body £1669
NEW! A7 Body £1235
NEW! A7 + 28-70mm £1489
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NEW! A6000 Body £589
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Panasonic



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RECOMMENDED LENSES:
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NEW! 14-140mm f3.5-5.6 OIS £495

GX7



GX7 Body £689

GX7 + 14-42mm £689
GX7 + 20mm lens £849
GM1 + 12-32mm lens £579
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OLYMPUS



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OM-D E-M1 + 12-50mm £1489
OM-D E-M1 + 12-40mm £1949
OM-D E-M5 Body £699
OM-D E-M5 + 12-50mm £879

E-P5



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E-P5 + 14-42mm £899
E-P5 + 17mm + VF-4 Electronic Viewfinder £1299
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NEW! X-T1 From **£1049**

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X-E1 Body £429
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7.0 fps
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70D From **£858**



Canon
EOS 100D

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4.0 fps
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Canon
700D

18.0 megapixels
5.0 fps
1080p movie mode

£50 CASHBACK*

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700D + 18-55mm IS STM £548 Inc Cashback*
Price you pay today £598
700D + 18-135mm IS STM £699 Inc Cashback*
Price you pay today £749
700D + 18-135mm IS STM + 40mm STM £819 Inc C/back*
Price you pay today £869



Canon
EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★ '...honestly say that I have never been so excited about my equipment'
Snapperfish - Oxford

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'
Dave - Cornwall

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★ '...The full frame sensor is superb'
Sandon Cath - Luton



Canon
EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

£100 CASHBACK*

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Canon
EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D From **£1379**

6D Body £1379
6D + 24-105mm f4.0 L IS USM £1925



Canon
5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

£150 CASHBACK*

5D Mk III Body £2179 Inc Cashback*
Price you pay today £2329
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Inc Cashback* Price you pay today £2899
5D Mk III + 24-70mm f2.8 II £3768
Inc £360 C/back* Price you pay today £4128

CUSTOMER REVIEW: 5D Mark III +
★★★★★ 'Mind blowing clear photography'
Ziela - Ireland

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• 9.4cm Min Height

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• 19cm Min Height
• 9cm Min Height

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MT190XPRO4£199
MT190XPRO3 Carbon Fibre£344
MT190XPRO4 Carbon Fibre£359
MT190XPRO3 + 496RC2 Ball Head£244
MT190XPRO4 + 496RC2 Ball Head£259

GIOTTO

Silk Road YTL8353
• 171cm Max Height
• 19cm Min Height
SILK ROAD - 3D Column:
YTL19353 Aluminium£99
YTL19353 Carbon Fibre£109
YTL18353 Carbon Fibre£209
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Macro flash: 15 MS-1 £295.99

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GOSSSEN: DigiPro F £159.99

PocketWizard
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£1048 Inc £170 C/back* Price you pay today £1215	
EF 17-40mm f4.0 L USM	£629
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EF-S 17-55mm f2.8 IS USM	£642
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EF 70-200mm f4.0 L IS USM	£519
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EF 70-300mm f4.0-5.6 IS USM	£389
EF 70-300mm f4.0-5.6 L IS USM	£1232
EF 75-300mm f4.0-5.6 USM III	£229
EF 75-300mm f4.5-6.3 IS Lens	£188
EF 100-400mm f4.5-5.6 L IS USM	£1279



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70-300mm f4.0-5.6 APO Macro Super DG	£150
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18-200mm f3.5-6.3 AF XR Di II	£132
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24-70mm f2.8 Di VC USD SP	£799
28-75mm f2.8 XR Di	£359
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T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800WF/B10FW/B30FWD/B30FWD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/300, RX600/585/685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Flamingo Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£7.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 5.9ml	£3.99 10ml	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	Photo R2000 Kingfisher Inks
T1291 Black	£10.99 11.2ml	£4.99 16ml	Photo R2700 Penguin Inks
T1292/3/4, each	£10.99 7ml	£4.99 13ml	Photo Pro 3800, 3880
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
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No.16 Black	£7.99 5.4ml	£4.99 18ml	High Capacity Daisy Inks
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Expression Photo XP750, XP850
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Elephant Inks
No.16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Home XP30, XP102, XP202, XP205
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	XP302, XP305, XP402, XP405
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	High Capacity Elephant Inks
No.18 Black	£7.99 5.2ml	£4.99 18ml	Expression Home XP30, XP102, XP202, XP205
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	XP302, XP305, XP402, XP405
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	High Capacity Daisy Inks
No.18XL Black	£14.99 11.5ml	£4.99 18ml	Expression Photo XP750, XP850
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	Elephant Inks
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62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

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58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
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67mm	£39.99
72mm	£44.99
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- 2) A filter holder clips onto the ring
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58mm	£4.99
62mm	£4.99
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82mm	£4.99

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67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
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58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
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Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/O/Si	£3.99
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STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

Reversing Rings

£12.99

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Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes

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Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT
Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm

RRP £160 **NOW £89.99**

SAVE £70

SBH100
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg
Load: 10.0kg

RRP £90 **NOW £69.99**

SAVE £20

GH100
Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg
Load: 6.0kg

RRP £150 **NOW £89.99**

SAVE £60

AltaPRO263AT+SBH100
RRP £310 **NOW £129.99**

SAVE £180

AltaPRO263AT+GH100
RRP £310 **NOW £159.99**

SAVE £150

Manfrotto

Manfrotto 055XPROB
Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

RRP £175 **NOW £129.99**

SAVE £45

804RC2
Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg
Load: 4.0kg

RRP £76 **NOW £55.99**

SAVE £20

496RC2
Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg
Load: 6.0kg

RRP £76 **NOW £55.99**

SAVE £20

055XPROB + 496RC2
RRP £251 **NOW £169.99**

SAVE £81

MM294A4
Aluminium 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.60kg
Load: 5.0kg

RRP £45 **NOW £34.99**

SAVE £10

MM294C4
Carbon Fibre 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg

RRP £75 **NOW £59.99**

SAVE £15

hahnel

Triad 30 Lite
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

RRP £65 **NOW £39.99**

SAVE £25

Triad 40 Lite
Including BH40 alloy ball head.

Weight: 1.58kg
Max Load: 5.0kg
Folded: 60cm
Max Height: 153cm

Triad 60 Lite
4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm

"An excellent value for money tripod"
Amateur Photographer Magazine

RRP £85 **NOW £59.99**

BH30 Ball Head £19.99

BH40 Ball Head £29.99

BENRO

GH1P
Superb gimbal head with control handle. Side mounting for lens.

Weight: 0.8kg
Load: 12.0kg

£219 RRP £320 **SAVE £100**

GH2
Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg
Load: 23.0kg

£299 RRP £440 **SAVE £140**

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Canon, Nikon & Sony

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An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

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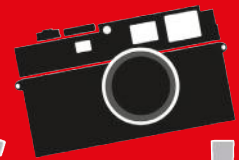
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8-18mm F3.5-5.6 Zuiko D		E++ / Mint- £429 - £489		150mm F3.5 FE		E++ £149		28-105mm F2.8 SP LD Tamron		E++ £239		E+ / E++ £10 - £25		TLA300 Flash		E+ / E++ £79 - £149		M8 Black Body Only		E+ / E++ £2.849	
7-14mm F4 ED Zuiko		E++ £349 - £399		200mm F4.5 E		E+ / Unused £119 - £129		28-105mm F3.5-4.5 USM		E++ £119 - £149		E++ £119 - £149						M8 Steel Grey Body Only		E+ £2.849	
11-22mm F2.8-3.5 Zuiko		E++ £339 - £399		200mm F5.6 E		E++ £129		28-105mm F3.5-5.6 IS USM		E+ £159		E+ Seen £15		Digital Compact Cameras				M8.2 Black Body Only		E+ £1.749	
12-60mm F2.8-4.5 ED SWD		E++ £339 - £399		250mm F5.6 E		As Seen / E+ £79 - £159		28-200mm F3.5-5.6 USM		E+ £139		E+ / E++ £25 - £35		Canon PowerShot G2		As Seen / E+ £29 - £49		M8.2 Chrome Body Only		E+ £1.699	
12-60mm F2.8-4.5 SWD		Mint- £419		250mm F6.0 PE		E+ £149		28-300mm F3.5-5.6 L IS USM		E+ £159		E+ / E++ £85 - £95		PowerShot G2 + WC-DC58				M8 Chrome Body Only		E+ / E++ £1.099	
14-42mm F3.5-5.6 Zuiko		E++ £49		500mm F8 E		E+ £349 - £399		28-80mm F2.8 ATX Pro Tokina		Unused £279		E+ £10		PowerShot G5		E+ £49		M8 Chrome Body Only		E+ £1.389	
14-55mm F3.5-5.6 Zuiko		E++ £49 - £59		2x Converter E				28-80mm F3.5-5.6 I		E+ £59		E+ £29		PowerShot G9		E+ £129		Nikon DA Body		E+ £1.389	
14-55mm F3.5-5.6 Asph Panasonic		E+ £289		Extension Tube E14		E+ / Unused £39 - £89		28-80mm F3.5-5.6 USM II		E+ £59		As Seen £45 - £65		PowerShot SX150		E+ £119		D3X Body Only		E+ £2.499	
14-55mm F2.8-3.5 Miki		Mint- £319		Extension Tube E28		E+ £39		28-105mm F4.5 USM II		E+ £59		E+ £59		PowerShot SX185		E+ £59		D3Z Body Only		E+ £2.499	
14-55mm F2.8-3.5 Zuiko		E++ £229 - £249		E+ £229 - £249		E+ £39		30mm F2.8 USM		Mint- £389		E+ / E++ £19 - £15		Fujifilm S100 EXR		E+ £149		D300 Body Only		E+ £1.849	
18-180mm F3.5-5.6 Zuiko		E++ £289		AEMi Meter Prism		E+ £75		35mm F1.4 L USM		E+ £789		E+ £199		Fujifilm S2000		E+ £49		D800E Body Only		E+ £1.949	
18-50mm F2.8 EX DC Sigma		E+ / E++ £129 - £139		Prism Finder E		As Seen / Exc / £35 - £39		35mm F2.8 ZE Diagon Zeiss		Mint- £649		E+ £229		Fujifilm S5500		E+ £49		D700 Body Only		Exc / E+ £749 - £949	
30mm F1.4 EX DC HSM Sigma		E++ £249		Rotary Finder E		E+ £79		400mm F2.8 L IS USM		E++ £459		E+ £49		Fujifilm S9500		E+ £39		D300 Body Only		As Seen / E+ £249 - £349	
36mm F3.5 Macro Zuiko		E+ / E++ £139 - £149		120 E Mag		E+ £45		400mm F2.8 L USM		E+ £229 - £249		E+ £119		Leica Digilux 3 + 14-50mm F2.8-3.5		E++ £549 - £599		D200 Body Only		E+ / E++ £149 - £199	
40-150mm F3.5-4.5 Zuiko		E++ £59		Polaroid Mag E		E+ / Mint- £15 - £59		45mm F2.8 TS-E		E+ £849		E+ £25 - £49		Digilux 3 Body Only		E+ £299		D100 Body Only		E+ £99	
50-200mm F2.8-3.5 ED		E++ £449 - £499		Speedy Grip E		E+ £39		50-200mm F3.5-4.5 EF		Unused £39		E+ £29		Nikon Coolpix 3100		E+ £299		D7000 Body Only		E++ £429	
50-200mm F2.8-3.5 SWD		E++ £589 - £599		Lens Hood 105-250mm		E+ £15		50mm F1.4 USM		Mint- £219		E+ £29		Coolpix 950		E+ £49		D80 Body Only		As Seen / E+ £129 - £289	
50-200mm F2.8 Macro Zuiko		E++ £289		Lens Hood 400-250mm		E+ £15		50mm F2.8 ZE Zeiss		E+ £39		E+ / Mint- £39 - £59		Coolpix 965		E+ £49		D800 Body Only		E+ / E++ £1.849	
70-300mm F4-5.6 ED Zuiko		E++ / Mint- £189 - £199		Lens Hood 75mm E/II		E+ £15		50mm Macro Planar ZE Zeiss		E+ £589				Coolpix 980		E+ / Mint- £69 - £89		D90 Body Only		As Seen / E+ £39 - £109	
Composr Lensbaby		E++ £79		Midwindeer E		E+ / E++ £75 - £85		55-200mm F4.5-5.6 USM		E+ £39				Coolpix L810		E+ £49		D5200 Body Only		Mint- £379	
EC14 Zuiko Tele Converter		Mint- £199 - £229		Proshade E Mask 120-150mm		E++ £5		55-200mm F4.5-5.6 USM II		E+ / E++ £75 - £85				Coolpix S9300		E+ £35		D3100 Body Only		Mint- / Mint- £169	
EX25 Extension Tube		E++ / Mint- £79 - £89		Proshade E Mask 250mm		E++ £5		55-200mm F4.5-6 EFPS IS		E+ / E++ £89 - £139				Rolei Compactline 150		E+ £49		D60 + 18-55mm		As Seen £89	
				SCA386 Flash Adapter		E++ £20 - £45		60mm F2.8 II (R) Macro Tamron		Mint- £249				Compactline 80		E+ £39		D60 Body Only		E++ £125 - £129	
				Neckstrap		E++ £12		60mm F2.8 USM EFS Macro		E+ £239				Samsung Galaxy V71 and 3G Camera		E+ £229		D60 Body Only		E+ £99	
				Tripod Adapter E		E+ £15		70-200mm F2.8 L IS USM		E+ £749				Panasonic DMC WF28		E+ £109		D40 Body Only		E+ / E++ £39 - £109	
								70-200mm F2.8 L IS USM II		Mint- £1.699				DMC LX1		E+ £79		Olympus E5 Body Only		E++ £749 - £849	
								70-200mm F4 L IS USM		E++ / Mint- £749 - £759				DMC L1		E+ £99		E5 Body Only		E++ / Mint- £399 - £499	
								70-300mm F4 L USM		E++ £359 - £379				DMC L2		E+ £129		E7 Body Only		E+ / E++ £399 - £1.149	
								70-200mm F4 L USM + A/W Collar		E++ £429				DMC L3 - Black		E+ £129		E7 Body Only		E+ / E++ £399 - £1.149	
								70-200mm F3.5-4.5 USM		Unused £149				DMC LX5		E+ £129		E500 + 14-55mm		E+ £149	
								70-200mm F4 PG Macro		E+ / E++ £179 - £189				DMC P-K7		E+ £129		E500 + 17.5-45mm		E+ / E++ £129	
								70-200mm F4.5 PG		E++ £199				DMC-FZ150		E+ £129		E450 + 14-42mm		E+ £199 - £239	
								70-200mm F4.5-6.3 DO IS USM		Exc / E++ £399 - £689				DMC-FZ28		E+ £119 - £129		E420 + 14-42mm		E+ £199 - £239	
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								70-300mm F4.5-6.8 IS USM II		E+ £249				DMC-FZ28		E+ £119 - £129		E420 + 14-42mm		E+ £199 - £2	



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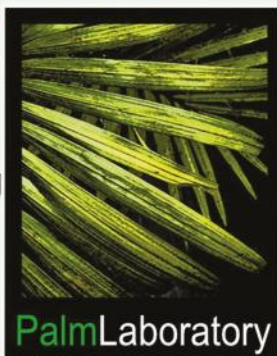
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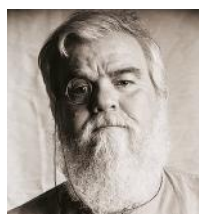


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ROGER HICKS

Have you ever wondered why you choose to take photographs? Roger Hicks offers some possible answers

WHY does anyone do anything? It's a question most of us have asked ourselves when we are depressed. The answers are, however, rather more interesting when we're not depressed. There's also a benevolent spiral involved, the opposite of a vicious circle. If we're more interested, we feel more alive, and if we're more alive, we feel more interested. So here are 16 reasons I hope will interest you, and thereby (I hope) cheer you up and make you feel more alive.

Practical necessity: Most of us need to work if we want to eat and keep a roof over our heads. For that matter, we need to get dressed in the morning if we don't want to freeze in winter or get arrested if we leave the house in summer. Photographically speaking, unless you're a professional, this doesn't come into the equation.

Innate creativity: If you believe (as I do) that we are naturally creative, photography is merely one of the routes we can choose. Others include, for example, writing and making sock dolls.

Displacement activity: You really ought to be doing something else. On the other hand, you haven't taken any photographs for ages and you've really been meaning to try your new lens. Or macro. Or something.

Habit, or inertia: You're a photographer. Taking photographs is what you do. You define yourself (at least in part) by this.

Emulation: You admire a photographer's work, so you try to emulate it. Perhaps the most notorious role models are Ansel Adams and Henri Cartier-Bresson.

Anyone could do that: This is especially prevalent when you look at the big prizes and top prices. It all looks quite easy until you try it.

Amour-propre, or self-esteem: This isn't exactly the same as 'anyone could do that' (above) or showing off (below). Rather, it's 'I can do that', and showing that you can.

Showing off: Think of a small child proudly showing its parents its latest scribble. Now draw the parallels with putting your pictures on the internet or entering a club competition.

Ideal complement: Walking is healthy and (moderately) interesting. It's a lot more interesting if you have a camera with you.

Pastime: Yes, you could stare blankly at the wall, or watch daytime television. Or you could play video games. Many people find that photography is preferable to many other ways of passing the time.

Meeting people: Not just at camera clubs, either. Or even, for that matter, going to exhibitions. Sometimes, just being out with the right camera, preferably something large and ancient on a tripod, is all you need.

Pleasure in the process: Some things you do just because you enjoy them. It might be dancing; it might be listening to music; it might be working in the darkroom. It could even be working with Adobe Photoshop, Lightroom.

A means to an end: Even if you don't particularly enjoy doing something, you may want the end result enough to put up with the bits you don't like. This is as applicable to seeing a picture on the wall as to putting up shelves. This

is not quite the same as practical necessity (see above) because the end result is not something you have to have – you just want it.

Conspicuous consumption: Some people believe themselves to be judged by their possessions, such as the latest cameras or the most extreme zooms. This is not quite the same as the kind of showing off I mentioned above, because you're not creating the things you show off – you're just buying them.

There's got to be a better way: You look at a particular picture or style of photography, think, 'Good idea: shame it's not done better', and set out to create something better. Again, it's not quite the same as 'anyone could do that'.

Competitions: Especially when you're starting out, competitions are a great idea. They force you to try to work out how to address a particular theme, both aesthetically and technically. On the other hand, after a while, trophy chasing can stand in the way of developing a distinctive personal style.

There are no doubt more reasons. And, of course, it is very rarely that we take pictures for just a single reason; the more so as some of the reasons above can overlap. But thinking about which reasons apply to your own photography might just, with any luck, make you a better (and possibly happier) photographer. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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D3300



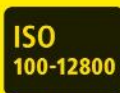
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